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**INFORMAL PUBLIC SPACES IN TARTU:
THE ROLE OF SMALL-SCALE LOCAL DESIGN
INTERVENTIONS**
OMAALGATUSLIKE KUJUNDUSELEMENTIDE ROLL
TARTU AVALIKUS RUUMIS

Master's thesis
Curriculum in Landscape Architecture

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<i>Kuigi linlaste kaasamine otstusprotsessidesse on linnaplaneerimises hea tava, ei piisa ametlikest meetoditest kõigi linnaelanike vajaduste rahuldamiseks. Sellisel juhul lahendavad elanikud oma probleemi läbi omaalgatusliku sekkumise. Selles töös uuritakse linnaelanike suhtumist omaalgatuslikkesse kujunduselementidesse avalikus ruumis. Uurimus on läbi viidud Eestis ja selles osales 62 Tartu elanikku. Uurimismeetod oli avatud vastustega küsimustik, milles toodud omaalgatuslike kujunduselementide näidispildid varemalt kogutud fotomaterjali ja loodud tüpoloogia alusel. Uurimus kinnitab, et Tartu elanikud panevad tähele, kasutavad ja väärtustavad omaalgatuslikke kujunduselemente kolmel põhjusel: need elemendid kannavad endas kohapõhiseid väärtusi, sotsiaalseid väärtusi ja tekitavad häid emotsioone. Linnaelanikud ootavad, et linnaplaneerijad ja linnavalitsus arvestaksid omaalgatuslike kujunduselementide loojate soovidega ja julgustaksid rohkem sedasorti sekkumist linnaruumi.</i>			
Märksõnad: linnaplaneerimine, taktikaline urbanism, DIY urbanism			

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<i>Even if public participation is regular tool for official planning it is not sufficient to meet everybody's needs in multiflorous and diverse urban environment. In that case inhabitants claim their right to the city through small quick creative acts - informal design interventions. This study focuses on the users preferred qualities of small-scale local design interventions of public space. The study was conducted in Tartu, Estonia and involved 62 individuals. The research tool was open end questionnaire with example pictures of previously defined typology of informal design interventions found in urban exploration in Tartu. The findings offer evidence that citizens in Tartu do notice, use and appreciate such interventions as they provide good emotions, carry place values and social values. Citizens expect official planners and city government to legalize and encourage informal design approach.</i>			
Keywords: urban planning, tactical urbanism, DIY urbanism			

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LIST OF ABBREVIATIONS

DIY - Do It Yourself

IDI - Informal Design Intervention

LFL - Little Free Library

LCA - Landscape Character Assessment

PPS - Projects for Public Spaces

INTRODUCTION

The thesis discusses the topic of informal city making process, *small-scale, local, bottom-up or grass-roots design interventions at the formal and informal urban public spaces*. These interventions are made by citizens on their own initiative to meet and express their own needs and values, to fuel their everyday urbanism practices. This topic is inspired by two studies. First, by polish researcher Marek Krajewski (2011), who defined these interventions built by inhabitants as "invisible layer of the city", because they are local, individualist and marginal, and often left unnoticed by decision-makers. San Franciscan sociologist Gordon C.C. Douglas (2018 p.20) defined "*small-scale and unauthorized yet intentionally functional and civic-minded physical interventions aimed at "improving" the urban streetscape in forms analogous to or inspired by official efforts*" as DIY (Do-it-yourself) urbanism. Following these two researchers, presented thesis has an ambition to study informal design interventions which leave a visible mark at the urban space in Tartu, Estonia. Tartu was chosen for this study Because it is a small-scale city full of contrasts and inhabited by different public space users with diverse cultural background. It is also a home town of author for past 20 years. Moreover, Tartu has many cultural activities as well as strong will to become a sustainable city in the near future (TARTU 2024).

Informal design interventions (IDI) in this study cover all kind of street art forms as well as more functional elements, such as benches or flowerpots, that can be used directly or indirectly. The elements are created either by individuals or by activist groups, but held in use by individuals (street libraries and street pantries), or meant freely to use by anyone (winter swimmer beach). The community and allotment gardens are excluded as in Tartu they are result of NGOs work, they focus on creating community in more informalized ways and/or require regular fee. In addition, the study does not include littering, vandalism or other similar activities. Some design interventions in Tartu have previously been studied quite thoroughly, like street art (Joala, 2017; Telve, 2012; Lind, 2012), while others, such as flowerbeds around block houses, informal meetingpoints or phenomenon of apple crates are

not covered by research so far and deserves more attention, since, as proven in this work, they influence both meaning of the place and users' wellbeing.

Considering above mentioned aspects, this study aims to find out types of informal design interventions created in Tartu and see, how inhabitants perceive such interventions. To achieve this goal, 3 research questions were stated:

1. What types of informal design interventions can be defined in Tartu?
2. Where these interventions are created?
3. How do Tartu inhabitants notice, use, and value informal design interventions?

In order to answer questions 1 and 2, the author studied the collected photo material of informal design interventions from the project “*Bottom up creation of public spaces in the context of the cultural landscape of Estonian cities*” carried out by Anna Wilczyńska in 2019 in Tartu and Tallinn. On top of that the author collected and analysed own set of 172 photographs and created the typology of informal design elements. The next step was to divide Tartu into different landscape character units to understand spatial patterns of the interventions. Inside the units, places of informal design were aggregated according to types. The typology was used to formulate the on-line questionnaire for Tartu residents in order to answer research question 3. Due to the government-imposed restrictions to control global pandemic disease social media was used for questioning. The study revealed that informal design interventions have influence to the Tartu city space and they draw many social and place values

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1. BACKGROUND OF THE STUDY

1.1. Study area context

Estonia is a country in the eastern border of European Union. It has an history of many rough moments, including wars and occupation. After the Second World War it was part of the Soviet Union. Nowadays, Estonia is a green country with high developed technology.

Tartu (figure 1) is located in the south-east part of the country within Tartu County. It is the second biggest city in Estonia with 95 023 inhabitants (data from 03.05.2021) (Tartu City Government). It is known as a university city and due to roaming university students, the demographic profile is relatively young. Largest age group is 25-44 (Tartu rahvastiku ja elamuproгноos 2040, 2021).

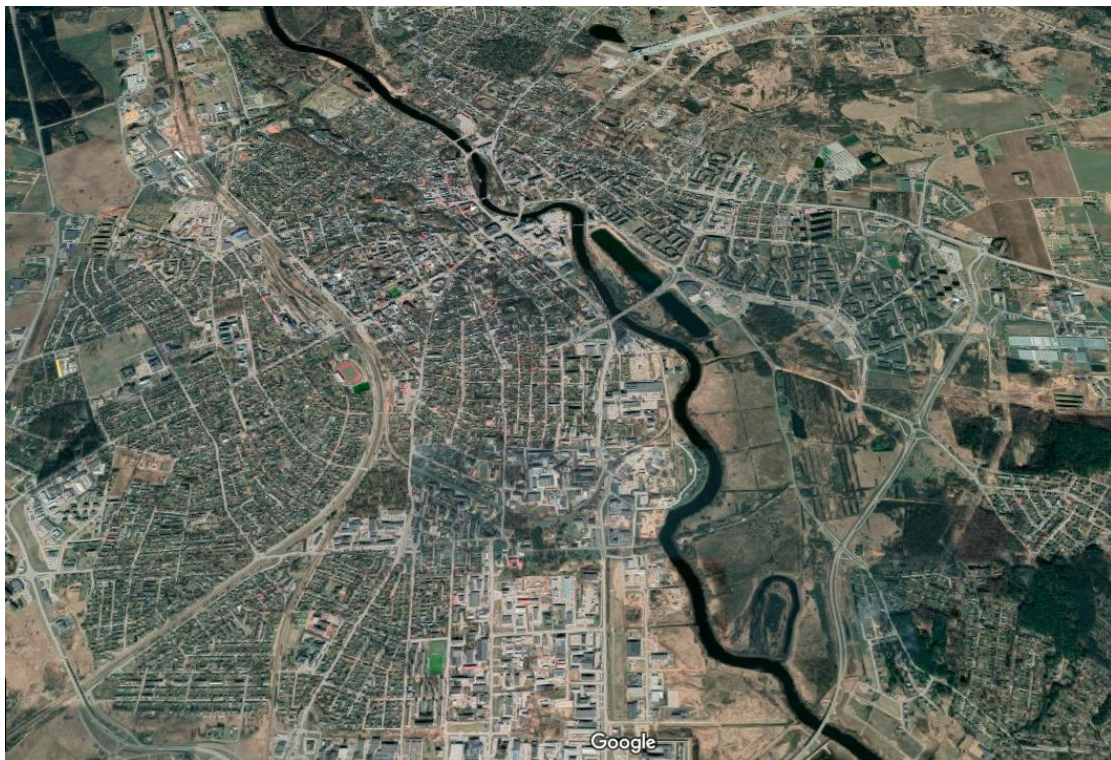


Figure 1. 3D view of Tartu in Google Map. Compact city is divided by railway and river Emajõgi.

The city has 17 districts with total area of 39 km² (after administrative reform 153,99 km²). Each district in Tartu have its own image in the eyes of citizens. Tammelinn, Tähtvere and Vaksali is most valued as giving the identity of districts dwellers, least so Kesklinn, Annelinn, Ülejõe and Ropka-Tööstuse (Tartu ja Tartlased 2018). Negative image is mostly related with architecture and high density of people while positive image is related to quietness and greenery (Tamm, 2014; Tartu ja Tartlased 2018). According to City Government ordered research "*Tartu ja Tartlased 2018*" (2018) the hardest social problems were drunk people and youngsters groups hanging out at night, respondents were most satisfied with parks and green areas, accessibility in public building and street lightning.

1.2. Significance of the study

Informal design interventions in the urban landscape have been studied from several perspectives: movements (Domaradzka, 2018), creators (Douglas 2018), activism (Lydon 2015), planning policy (Lutzoni, 2016), legal issues (Pagano 3013), everyday urbanism (Crawford 2008). More studies cover certain type of informal design interventions, as street libraries (Cottrell, 2018) or yarn bombing (Farinosi and Fortunai, 2018; Mann, 2015). The present study adds to that knowledge the perspective of user's perception based on study of visual material of one city (photos). Tartu is suitable for case study because of its compact form and diverse socio-cultural environment. Being known as educational and innovation centre of Estonia gives an assumption that Tartu is city where new trends and ideas mix with historical background and is therefore fertile ground for informal design interventions. New forms of collective acting and community values are interesting is to see against the soviet-time forced collectiveness that is still remembered by many. This context gives the original ground for studying bottom-up design interventions.

The recognition of informal design interventions within public space is crucial due to the fact that they may indicate the shortages of planning and design in the city. It is clear, that formal planning does not reach to everywhere or doesn't reach fast enough, so public spaces, whether formal or informal does not always cover all the needs and values of users, especially those marginalised. Even if in the recent years public consultations became an integral part of planning and design, even if new practices such as tactical urbanism or urban

acupuncture are introduced into official level and some of the informal interventions, such as many forms of street art became formalized part of the city, still many places are almost living on their own. The importance of constant process of interaction with your surroundings, which can create an attachment to the place, is overlooked. There are many those who either due to age, affiliation, knowledge or any other reason do not go with community or other institutional level organised activities and participation, but prefer to continue their personal small-scale interventions, like for example gardening under her window living in apartment block housing. And there are many those who cherish and support that kind of activity. I argue that in small city like Tartu where big cities issues are confronted with decent delay and only as a ripple, everyday public space users are curious and open to spatial changes.

This thesis discusses the topic of informal design interventions from users' perceptions and collects a photographic material that could prepare a data base for further study and in consequence perhaps influence planning and design decisions or at least offer a different perspective for the professionals.

1.3. Structure of the thesis

This thesis consists five main chapters. At the very beginning of the thesis the list of terms and abbreviations are given to provide common ground of understanding. At the first chapter Tartu as study area is described shortly and the significance on the study is introduced. To get deeper into the topic, the literature review in the chapter 2 presents concepts behind modern urban planning, public space and different forms of citizens participation, as well as chosen bottom-up projects and movements in different cities around the world. This chapter also shows the study area in the context of the informal design interventions. At the chapter three exact description of methods are given and reasoned, principles behind urban exploration, photographing, creating typology of the informal design interventions and coding the interviews are introduced. The results that express importance, emotions and values related to informal design interventions, are described and presented graphically at the chapter four. At the chapter five "Discussion and Conclusion" results have taken together in the context of theory findings; research questions are answered and the potential for

further studies is outlined. Thesis is finalised with references and summary in Estonian. All the materials used in research is added as appendices. All photos and graphics are created by the author of thesis if not stated otherwise. Questionnaire responses used to illustrate this work is translated into English by author.

2. THEORY AND PRACTICES - LITERATURE REVIEW

2.1. Evolution of the public space meaning within urban planning process

Urban planning has a long history with public spaces meant for political or commercial use, like squares and marketplaces. The paradigm shift happened at the turn of the 20th century to face the consequences of the industrial age. Providing healthier living and working conditions for the citizens, especially factory workers, initiated garden city movement (Banerjee, 2001). This Ebenezer Howards utopian idea planned self-contained communities surrounded by open areas and public park improving people health and wellbeing (figure 2) (Howard, 1902). However, next to this green utopian thought the functionalism together with cars started new area in urban planning. Cars and highways quickly started to be prioritized in cities using wide roads between buildings, resulting expanded and fragmented open spaces where sociability was impossible (Yassin, 2019) not mentioning the consequences for health and wellbeing.

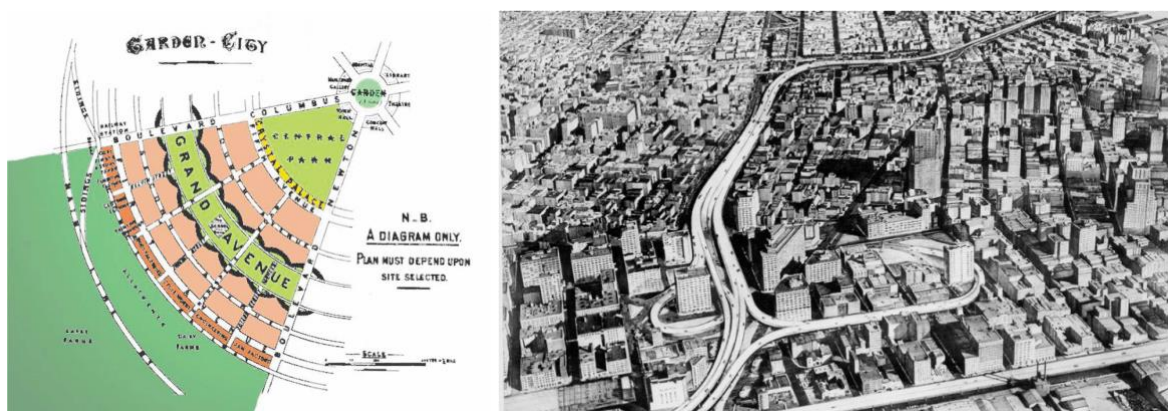


Figure 2. Left: Diagram of the garden city where public areas were combined with housing (Howard, 1902). Right: American city planner Robert Moses plan from 1959 for Lower Manhattan Expressway that required the demolition of 416 buildings. (Photograph: Anthony Paletta)

Planning officials isolated from public opinion got criticised by intellectuals like Jane Jacobs, who addressed destroying complex social fabric of cities in her book "The Death and Life of Great American cities (1961)". Political instability lead to protests in public places where protesters frequently appropriated public space seeking the spacial justice (Soja, 2009) and spread the ideas of "right to the city" movement. The philosophy of this movement was based in Henry Lefebvre's book *Le Droit a la Ville* (1968), and was calling to reclaim city as a co-operated place instead of uncontrolled growing which resulted spatial inequality and lack of social interaction. Lefebvre suggest various rights including the right to information, access to services, to operating urban space, to using the city centre (Lefebvre, 1991 *cit.* Domaradzka, 2018; Iveson, 2013). His ideas were brought into another level by New Urbanism (neotraditionalism, smart growth) movement (late 20th century) that tackled the 1980s globally uniform architecture and environmental issues by encouraging pedestrian traffic, promoting development around mass-transit nodes and mixed types of housing. They call cities to invest green infrastructure to tackle the environmental crises, incorporate nature in cities and plan large car free zones (Garde, 2020; Fulton 1996) but on the other hand created a wave of gentrification (Pagano, 2013). The movement is expected to invigorate and get some new meanings during COVID-19 pandemic (Garde, 2020).

To keep up with the demanding citizens, collaborative planning process started in USA to provide opportunities for the public to make decisions affecting their communities (Smith, 1973). The concept of participatory planning reflects the degree of democracy in each location - places with authoritarian government have central planning, whilst in more democratic places planner role is more to being a mediator between the stakeholders. Arnstein's ladder of citizen participation (1969) showed that there is different extent of citizen's power and not all participation is actually empowering (figure 3) (Arnstein, 1969). As official participatory planning does not usually consider individuals need for urban space appropriation there is enlarging number of forms of informal planning modes, that are neither contrasting nor a parallel to formal planning, but rather a dialogue-seeking alternative (Certomá, 2015). One of the most recent approach understands city as open design places, in which the balance between top-down and bottom-up planning is the goal (Prominski, 2005; Tchumi, n.d.) The planner or designer sets the frame of main connections or buildings and the rest of the space is filled with users' activities.

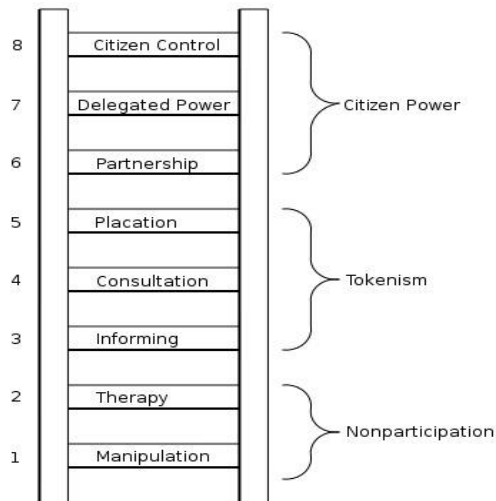


Figure 3. In Sherry Arnstein's (1969) "Ladder of citizen participation" where citizens power increases from bottom to top, DIY urban interventions are actually off the scale as non-organizational right to the city (Diagram: Duncan Lithgow).

2.2. Common values and importance of public space

As presented above, public space is common place, which leads people to any non-public space, so it is impossible to avoid public space usage in urban context (Paaver and Kiivet, 2019/2020). Good quality public place helps to unite and strengthen the communities, rise participation, develop tolerance and reduce segregation, therefore it is a mirror of democracy and society (Paaver and Kiivet, 2019/2020; Yassin, 2019; Gehl, 2015 pp.28-29). Non-governmental organisation Projects for Public Spaces (PPS), states that good quality public space not only raise the value of real estates, but foremost reduces noise and air pollution, and supports biodiversity, security, social and spatial justice. Public space quality is not directly related to high aesthetic or artistic level but rather usability and interactivity (Projects for Public Spaces, 2018), indicating perception and symbolic meaning among other things (Paaver and Kiivet, 2019/2020). To meet the needs of different users and user groups in equal base the public space must be self-organizing and full of multifarious opportunities. Marginal and small groups are also part of the society and they should not be excluded from public space users (Worpole and Knox, 2007). As an iconic urban planner Jan Gehl states, public space is for social interacting, both active and passive (Gehl, 2015 pp.19-29). This requires presence or visible marks of presence of other people. When traditional urban

planning has often been done from eagle eye view, citizens take actions to get human scale and human faced space.

People don't use public spaces that stay sterile, and often the success of a place is made by people adopting and managing it (Worpole and Knox, 2007; Projects for Public Spaces, 2018). Strategies to strip public spaces of features vulnerable to vandalism or misuse discourage characteristics and public amenity, security and well-being and are more likely to grow out of active use. As designing over the head of locals may cause more problems than solve, therefore all age- and social groups are needed to be actively included in the participation processes (Worpole and Knox, 2007). Research have shown that in newly designed programmed and controlled environments, blurred "in-between" places can break the hardness and fixity of long-term urban plans and encourage valued forms of social behaviour and interaction (Attia and Ibrahim, 2017).

Despite the fact the participation in public space creation is acknowledge as best practice, doesn't mean the problems are gone. Some researchers and activists suggest that once again public spaces are under the pressure of consumerism and privatization, which leads to reduction and loss, (Banerjee, 2001) fragmentation, gentrification, exclusion and decline of public spaces. Globalization processes have changed the public spaces so that they are identical to everywhere. They don't have identity or symbolic meaning, they just place of consumption, like shopping malls or airports. In addition to that digitalization resulting less and less direct interaction and connection to the natural environment. Banerjee (2001) even asked if there is a need for any public space in the future cities as people's interaction has moved into internet. On the other hand, there are also more positive voices - researches done under Joseph Rowntree Foundation's Public Spaces Program give evidence that public spaces in neighbourhoods, towns and cities are expanding not shrinking, if consider not only traditional outdoor places but how people use different places (Worpole and Knox, 2007). Shrinking families and increased mobility have created new place-based or lifestyle-based communities that have growing interest in public places (Domaradzka, 2018), changes in development of urban fabric gives opportunity to residents to appropriate new public spaces from functional and spatial empty holes (Certomá, 2015). This is important, especially when taken into use as natural green infrastructure have positive effect on mental health, obesity, wellbeing and crime reduction, at the same time being cost-effective way to convert

abandoned land into useful green space producing ecosystem services or use vacant lots as community food gardens or wildlife gardens (McKinny and VerBerkmoes, 2020).

2.3. Formal-informal dichotomy

Urban public spaces are to be understood as formal or informal from context. In cities there are always some informal places in-between the formal sites, that are left without attributed or capitalist function by authorities: abandoned lands, strips of leftovers, urban voids and wastelands, under bridges. Often around old industrial sites or waterbodies (Attia and Ibrahim, 2017). These places, often more valued by marginalised user groups whose main reason participating in city is not consumerism, are good for spontaneous temporary activities and creative reinterpretations that does not relay on any approval (Shaw and Hudson, 2009).

The concept of urban informality first appeared as a social and economic phenomenon difficult to interpret with analytical instruments due to wide range of activities, places and people involved (Lutzoni, 2016). In the 21th century new interest have raised for informality and its relation with the globalization processes that are changing the economy, sociality and policy of the world. In formal-informal dichotomy the "formal" refers to everything that have become norm, standard, rule or convention, all that is internal to government mechanism. "Informal" is everything external of government mechanism, things defined and conceptualised with difficulty due to its multiplicity (Lutzoni, 2016).

In her writing for Venice Biennale 2012 prof. Margaret Crawford debates that there is conceptual misunderstanding and use of pre-existing frameworks on discussing the spontaneous urbanistic initiatives at the academic level as well as among activists (Crawford, 2012). The question is not anymore seeing public and private as good or bad but finding totally new alternative concepts that deals with tactical urbanism activities without prematurely judging them. So that ordinary citizens can became key players to claim their rights to the city and freely project alternative possibilities for urban life that can dramatically change harsh urban spaces (Crawford, 2012; Shaw, 2009).

2.4. Urban activism and placemaking

Urban activism with a goal to transform urban meanings and affect structural social change can be place-oriented, life quality-oriented or democracy-oriented (Domaradzka, 2018). It includes a wide variety of situations, starting from traditional civil society organizations, formal protest initiatives and political movements (Domaradzka, 2018) as well as informal occupation of territory, illegal inhabiting and self-building houses, temporary space usage to policy making, to individual forms of expressing the attitude and creativity (Douglas, 2018). In the world scale, first such movements started in 1960s and the fourth wave, which included protests against the commercialization of public spaces, demands for social and spatial justice (Soja, 2009) and access to urban public goods and services, in early 2000s (Domaradzka, 2018).

Despite of progress in participatory planning and design, many cities still relay on big investors and formal traditional instruments. Growth-oriented cities tend to invest more into infrastructure to attract new investors and less in social infrastructure (Domaradzka, 2018). Standards and series of parameters lead approach of planning gives the possibility for involvement but sometimes fails to read urban complexity together with its detailed and changing reality (Lutzoni, 2016; Certomá, 2015). Another critique underlines that in traditional participatory planning residents are often asked to react to a proposal that is out of their reach by scale or disconnected from their interests, fundamental decision is already done, therefore people start to seek alternative ways to influence their community (parCitypatory, 2020). Place activism is a respond to that since it is connected to policy and reacts or proacts local developments or processes. Usually activists are organized in some way to get stronger position and louder voice (Kljavin et al, 2019/2020). Acting collectively gives an action a focus and may start movement which can be seen and heard from public and from authorities. Good example here is Park(ing) Day, considered one of the most successful tactical urbanism actions in the world, which grows from singular activist action to annual global phenomenon of car free city movement that inspires urban planning and policy changes everywhere (Herman and Rodgers, 2020; Lydon, 2012). To make difference it is important not only occupy public spaces but also make the occupation a matter of public interest (Iveson, 2013). Often the activist groups don't make secret of their acting. Making the projects in daylight have several advantages: it looks less suspicious comparing with

acting out at night, participants have the opportunity to engage public, explain the project and use the public space to begin a dialogue (Iveson, 2013).

Space activism can have significant role of reconfigure economic processes by temporarily remove land from its market context and put it on the service of common good instead (Crawford, 2012; Shaw, 2009). Place activism as bottom-up planning process should not be seen as support for top-down decision making but reversing the whole process into horizontal position where each stakeholder is equal. So that urban dwellers invite the municipality to plan with them and to change the monolithic view of planning as a tool of the state's power (Certomá, 2015). Projects of Public Space sees the collective placemaking as hart of every community that maximises the shared value. The community itself is the expert that can engage different talents and establish quick cheap experimental changes (Projects for Public Spaces, 2018). PPS lists in their publication "Placemaking" (2018) the issues where community placemaking can have the biggest impact as: *"equity & inclusion; streets as places; architecture of place; innovation hubs; market cities; place governance; sustainability & resilience; rural communities; creative placemaking; and health."*

2.5. Tactical urbanism, guerrilla urbanism, DIY urbanism

The literature review reviles that terms tactical urbanism, guerrilla urbanism, hackatism, DIY urbanism, bottom-up creation, pop-up activity, and temporary urbanism are often used as synonyms, and tactical urbanism is used to mark all kind of urban activism, there are, in fact, some differences in principles how activities are organized and negotiated. Most widely used are tactical, guerrilla and DIY urbanism.

Tactical urbanism as a term was brought into common use in 2010-2011 by The Street Plans Collaborative group in North America (Bibik, n.d.; The Streets Plans Collaborative). In the publication "Tactical Urbanism: Short-term Action, Long term Change" (2012), it is understood as laboratory for experimentation with *"small-scale, low-cost temporary intervention meant to inspire long-term change improving local neighbourhoods"*. Since then, numerous open source-documents, webpages and government agencies provided case studies, are available. In a nutshell, the tactical urbanism is about action and tactic, creating

flexible short-term projects to advance street safety, walkability, public spaces, de-fencing, urban greenery etc. in alternative way (The Streets Plans Collaborative). 'Tacticians' sometimes see themselves as a new generation of New Urbanists (Steuterville, 2017;). Actions can be classified as tactical when they have a sight of long-term vision, local context and ideally develop social capital (parCitypatory, 2020). Tactical urbanism doesn't necessarily have to be from bottom-up, tacticians can be institutional actors, municipal agencies or non-profit organizations (Yassin, 2019) While community and individuals initially start many activations, those that lead into long term improvements usually involve people with expertise at some level (landscape architects, architects, urban designers) who are better at consider risks and coordinates it with authorities. More and more the tactical urbanism approach has been seen as a tool for official planners (Hou, 2020), designers group ARUP sees tactical urbanism intervention as response and suitable tool for municipalities to tackle for COVID-19 situation (Carmichael, 2020). It is also possible that projects start as small DIY and get unexpectedly big, that blurs the borderline between different approaches, depending from specific context and necessities.

Guerrilla urbanism have more illegal, anti-authoritarian characteristics. It started in NY as early as 1973 with Green Guerrilla group seed bombing without permission somebody else property (Lydon, 2012). Often is described that tactical urbanists use guerrilla techniques, like for example Toronto based urban activist group Urban Repair Squad, whose goal is to reclaim Toronto's streets for cyclists. They run a blog with photo collection of city repair interventions at the streets, including guerrilla crossroads, pop-up bike lanes and comic book style additions to the street potholes.

Some actions together with movements are deliberately made political and thus have the potential to establish democratic rights to the city, but others do not necessarily give birth to a new kind of city (Douglas, 2018; Iveson, 2013). In *DIY urbanism* practises the right to the city is not requested of the existing order, the right to appropriate urban space is declared and verified in practice. City space *is* equal to use for everybody (Iveson, 2013). Formal public places, especially places for consumption, see the individual as a passive body rather than active participant and creator (Edensor, 2007 cit. Shaw, 2009). If public place isn't work for people, if it lacks colours or functions, people make it work for themselves by themselves, making it more fun, friendly and functional. DIY urbanism is a form of activism but is usually not created as a revolt against authorities, tough might be perceived politically

after installation (Douglas, 2011; Krajewski, 2011). Its individualistic and anonymous approach about self-identification and individual narratives that through creative and quick fix of individual needs make a community unique (Douglas, 2011; Krajewski 2011). It does not encourage socialising or being driven by self-presentation (Douglas 2018; Krajewski, 2011). Some of the interventions can be classified as vandalism and many are legally on the grey zone (Douglas, 2018 pp.25-26.; Pagano, 2013) but municipalities have started to legalize those DIY interventions, so when in 2014 Douglas referred to them as "*illegal alternations of urban space*", one need to keep in mind, that the situation has already changed. Typical creator of DIY design interventions is what is also called the "*creative class*" - white, adult, male, educated, fairly well aware of laws and regulations and self-confident about their projects (Douglas, 2018 p.36, pp.98-111). Even if confronted by the police during the action, they will get away with it relatively easy.

On the other hand, tactical urbanism and DIY urbanism projects have sometimes been criticized as way to gentrification and unsustainable tourism (The Streets Plans Collaborative). These movements are also accused of actually being not democratic, as they only require single person or small group decision with no outside consult, ignoring the preferences of others, or violate the sanctity of private property, which is understood as the foundation to democracy (Pagano, 2013). As perhaps response to that Finn (2014) is looking for alternative approach to deal with DIY urbanism as concepts challenging traditional planning and governance that are often overregulated and slow, but have responsibility for safe, clean and accessible city.

Nevertheless, the key drivers of tactical urbanism, DIY urbanism and regular planning are creation of public spaces for local people and DIY can be eventually become officially embedded in planning policy. Some cities have launched websites to guide people through all the bureaucratic processes to create DIY improvements. Planners have adapted many projects as tools that can be used to observe interventions risk-free and adjust before complete long-term projects (Baudry, 2014; Iveson, 2013). This allows make use of local resources more effectively and creatively with actively engage citizens into process.

2.6. Informal practices and projects

2.6.1. Street projects, public space projects

In big cities the vast amount of bottom-up design interventions is responding to traffic and public places problems (Douglas, 2018 p.32). Tactical projects like pop-up bicycle lanes and zebra crossings, parklets, streets into public places are usually started by activist groups and are bigger from scale and influence with more equipment needed (food vendors, benches, tables, etc.) (figure 4). Creators often act similarly to official workers, wearing similar outfits and gear and acting at day (Douglas 2018, pp.78-83). Traffic signs and informational signage have more DIY approach, although they often not distinguishable by design from official signs.



Figure 4. *Park(ing) day al carrer Signes, Gata de Gorgos, 2018. (photography: Joanbanjo)*

2.6.2. Greenery projects

Citizens gardening actions respond to concerns of exosystemic services, food production and social interactions (Baudry, 2014). As plants are cheap or free, easy to handle and seemingly harmless it is an easy way to, even temporarily, improve closest neighbourhood. Unfortunately, community gardens often compete with apartment building developments by land, are not close to the neighbourhood or belongs to some group, they might be protected by fences and not accessible to everybody (Aptekar, 2015). Street gardens, potted street

gardens, tree bed gardens are much smaller than community gardens and are very public in nature (figure 5) (Baudry, 2014) therefore accessible for all. But they are sometimes causing problems, such as competing with other users (walkers, scooters, baby carriages) by room, being easily vandalised (urinated, littered) or cut down by official maintenance workers. Cities do legalize or even facilitate these activities as they fit in the agenda of sustainable cities and citizen participation, such as Million Trees New York City project offering street trees for adoption. Still, it is easier to keep it where city officials are less present - where action are less detected or at places where city officials do some biodiversity project. DIY urban greenery projects are mostly triggered by beautification of daily environment, usually locally and in hope it reduces littering (Baudry, 2014). Usually presented as beneficial for well-being in researches, taking care of street potted garden can be related to higher stress level (Afrad and Kavazoe, 2020).



Figure 5. *Guerrilla gardening bed at street in Berlin 2012 (photography: Flittergreeze)*

The more guerrilla approach is seed bombing, de-asphalting of sidewalks (needs special hardware and can be dangerous), planting street pot holes or colouring weeds and overgrown with spray paint (weed bombing) (Lydon, 2012). Urban greenery projects can be a part of the tactical urbanism as well as DIY urbanism, for example Dutch Woonerf (living yard) is one of the earliest citizen-driven tactical intervention where temporary obstacles (including planters, benches, bollards) are used for traffic calming. Later adopted as a traffic calming tool by officials internationally (Yassin, 2019). It's a shift between institution and citizens relationship and roles (Baudry, 2014).

2.6.3. Art projects

Art can be eventual, temporal, expositional, performative or irruptive (Courage, 2013). Critical mass of it creates event city, where city is used as material and area, canvas and frame, for invent and encourage social interaction. Street art, as one of the most common form of urban art, is for self-expression, but with the goal of reclaiming public spaces, or even communicating and forming social networks, both local and global (Douglas, 2005). Apart of being just aesthetical these interventions set cultural practises, are making pop-culture and reviling society's hotspots. Regular DIY street art projects include spray can graffiti, stencils, stickers and posters (figure 6). Murals, as they need group of people and special equipment, are often done as part of the festivals or advocated by officials. This again blurs the line between DIY and official planning. Similarly, street art is more and more mixed with gallery fine art, many artists using both opportunities for their expression (Joala, 2017; Kadak, 2016). Users have a significant role as receivers in DIY street art projects, because a creative expression have no meaning as communication unless turned public and given a social significance (Conklin, 2012; Douglas, 2005). Conklin's (2012) survey in Portland reviled that people preferred installations and masterpieces over tagging and stickers.



Figure 6. Left: Space invaders and spray can mosaic graffiti in Paris 2010 (photography: Basile Morin). Right: Guerrilla knitting in Lingenfeld 2012 (photography: Immanuel Giel).

Yarn bombing, guerrilla knitting or graffiti knitting is the form of DIY intervention which is often used as reclaiming and personalizing sterile public places with knitted or crocheted

yarn. Some literature sees it as feminist approach of street art (Farinosi and Fortunai, 2018; Mann, 2015). It is criticised from littering streets and have negative impact on plants and trees (Nagan, 2016).

2.6.4. Social projects

This is perhaps most diverse group, since all above mentioned projects are supposed to have bigger or smaller social impact. Small street libraries are common community based informal design elements and a movement spread all over the world. Self-made bookcases with books free to borrow and returned later or exchanged for another book, are made of all kind of leftover material available - starting with old cupboards to bird cages, microwave ovens, refrigerators and tree trunks. These places work also as community meeting and communication points, they give opportunity to strangers to talk to each other, make new friends based on shared interests and share the community knowledge and interests (Gripper, 2017). Street libraries can also be an interesting focal point in neighbourhood and bring visitors to the area.

The movement started in 2009 as individual DIY project, but later evolved into non-profit organization with branded name Little Free Library (2012) (Little Free Library). All Little Free Library bookcases are numbered and with charter sign, thus being a part of network around the world (figure 7).



Figure 7. Left: Branded Little Free Library have registration mark (photograph: RightCowLeftCoast). Right: A Little Free Pantry in McKinney, Texas in April 2017(photograph: Michael Barera).

The LFL is not the only one, some countries have they own non-profit organisations for informal community libraries (Street Library). Although the movement promotes neighbourhood book exchanges street libraries are not always been welcomed everywhere - mostly due to municipality restrictions that prohibited structures in front yards or streets. Still, after some community support they are usually been allowed (Friedersdorf, 2015). Curiously enough, the movement have been criticised by librarians (Cottrell, 2018). It is questioned whether the LFL actually fulfils what it promises - the books to the neighbourhoods where is no access in public library - the research at Toronto showed that, in fact, most street libraries were in affluent areas with easy access to public libraries (Schmidt and Hale, 2017). Little Free Library organization have been criticized to charge the registration fee and trademarking their brand. There is also concern that although easily accessible, the bookcases often consist low-value books that people just want to get rid of. Nevertheless, from LFL has outgrown many unregistered, grassroot, guerrilla street bookcases.

Street library movement inspired to start with street pantries. After a couple of months more than 100 free food shearing pantries were opened in America and idea went international. Anyone can build a shelf, anyone could add or take some food. According to volunteers, there is always need for personal hygiene items, too (Natanson, 2019). Little Free Pantry movement differs from Little Free Library movement from being even more informal. Little Free Pantry is not registered brand name and several active groups have similar web pages. The movement is criticized by violating food safety principles and not take into consideration people's dignity (Euber, 2020; Fong, Wright and Wimer, 2016). Usually local activist group are responsible of sorting and cleaning the pantries but filling the need is still exposed to the public eye.

Another DIY social movement is removing advertising from big billboards by taking them off, painting white or covering with DIY art (Douglas, 2018 pp.57-59; Iveson, 2013). These interventionists see their action as freeing public places from commercial use.

2.7. Study area in context of tactical and DIY urbanism

Within past 30 years Estonian people have increased interest and will to decide the development of their environment, express and implement their ideas and experiences as interest groups (Kljamin et al, 2019/2020). However, the tactical urbanism as bottom-up planning approach is poorly represented in Tartu. Most tactical interventions are started from professionals. Tartu have a creative and active city government, that have encouraged or started many interesting projects, including summer car free zone in Vabaduse Puiestee (Remm, 2020), rising biodiversity and usability in city parks (TARTU 2024: Kureeritud elurikkus), building massive snow city in winter (Tartu: news), turning soviet time architecture hrustshovkas into "smartovkas" with SmartEnCity project (TarkTartu). Street art festival Stencibility is held annually since 2010 (Stencibility), architecture festival UIT since 2013 (UIT). Both festivals are connected to encouraging and exploring DIY design approach. Street art is tolerated and legalized mainly thanks to Stencibility festival, city centre underbridges are presented as open-air galleries for street art, city street art tours, both guided and without guide can be ordered from Visit Tartu webpage and street art map are provided (). Stencibility as well as SmartEnCity project have ornamented town space with big scale murals at the side walls of apartment buildings (Joala, 2016; TarkTartu).

Tartu was the first city in Estonia that started with Participative Budgeting in 2013 (Tartu City Government: Participative Budgeting). Each year citizens can submit ideas and vote for them to share 200 000 € (about 1% of year's investment budget), for 2-3 ideas to develop into projects. So far winning projects include more convenient sidewalks at intersections (2015), renovating barriers on the banks of the Emajõgi (2015). Aparaaditehas Pocket Park (2016), walking trails along the banks of Emajõgi river and in the Tähtvere Arboretum (2018), excellent bikeways (2019) just to mentioned some.

Community placemaking ideas are started by districts associations (NGOs) who stands for their own neighbourhood with projects like Supilinna public swing (Hanson, 2013) Karlova beach (Kadri, 2016) and Annelinn community flowerbed (Roos, 2016). Community gardening have quite a long history in Tartu, together with problems discussed in the literature (Mamedova, 2015; Sepping, 2018; Kohler, 2019; Pintson, 2017). Guerrilla gardening is not new either (Tamm, 2013), illegal allotment gardens in Hiinalinn district are

forced to move in legal ground in 2022 latest, when city starts to build a new road (Sepping, 2018; Kohler, 2019).

DIY design interventions addressed in this work are more random and individualistic. In compact city like Tartu some of these interventions have found their way to media and started to be part of local identity. Local artist Kairo have painted many electrical enclosures in Supilinn out of pure joy of self-expression (Timm, 2014; Hanson, 2019), apple crates at the streets for free to pick (Mets, 2010), Emajõe winter swimming beach gaining popularity (Rebane, 2021) According to media street library at Anne Youth Centre garden is part of international LFL movement (Suviste, 2014), but it is not marked at the official map nor have its registration number. Still it is important as Estonian first street library, established in 2014. After that street libraries have appeared to Supilinn (Teedema, 2016), Tähtvere (Tähtvere Selts) While street libraries and street pantries have been encountered quite positively, street pantries are raised more questions (Jõgisaar, 2020; Mägi, 2019; Allik, 2019; Kõiv, 2020; Riives, 2020)

2.8. What we know and where is the gap in knowledge

The literature review gives an overview of the evolution of urban public space design and citizens participation, starting with movements with bigger influence, through community participation to the small-scale individualist right-to-the-city projects (figure 8).

Public spaces, public participation, urban activism and tactical urbanism are all widely discussed in the world from practical as well as scientific point of view, as shown in the literature review part. Interest groups and non-profit organizations have created many tools and kits, both virtual and physical. It is needed to mention that it is complicated to orientate in material of urban activism and bottom-up interventions, due to very wide scope of theme and mixed usage of terminology. Most of research discusses tactical and DIY urbanism, although often illegal and individualistic, in positive way, seeing these approaches as useful and acceptable.

2.1. Evolution of the public space meaning within urban planning process	<ul style="list-style-type: none"> •Movements and theories that have lead to the current state of urban planning and citizens participation, the very base of the DIY urban repair approach •(Howard, Jakobs, Lefebvre, Arnstein, Fulton, Certomá)
2.2. Common values and importance of public space	<ul style="list-style-type: none"> •Who and why needs the public space and what values are widely expected public spaces to carry. •(Gehl, Yassin, Banjeree, Domaradzka)
2.3. Formal - informal dichotomy	<ul style="list-style-type: none"> •Informality in urban context and conceptual understanding of informal city planning •(Lutzoni, Crawford, Shaw)
2.4. Urban activism and placemaking	<ul style="list-style-type: none"> •How bottom-up planning process is official and recognised part of urban planning, but requires collective voice. •(Domaradzka, Lutzoni, Iveson, Projects for PublicSpaces)
2.5. Tactical urbanism, guerrilla urbanism, DIY urbanism	<ul style="list-style-type: none"> •Differences between smaller urban activism movements, the acceptance in official level. •(Lydon, Douglas, Krajewski, Pagano, Iveson)
2.6. Informal practices and projects	<ul style="list-style-type: none"> •Owerview of some common types of street, public space, plant-based and social small-scale individual projects. •(Lydon, Douglas, Baudry, Krajewski,)
2.7. Study area in context of tactical and DIY urbanism	<ul style="list-style-type: none"> •Looking the current state of Tartu bottom-up urban planning and local media recordings of informal design interventions. •(Tartu City Government, Tartu Postimees, Maja, Sirp)
2.8. What we know and where is the gap in knowledge	<ul style="list-style-type: none"> •Taking together literature findings and identifying the need for reseach.

Figure 8. Structure of the literature review.

There is still few to know from user's point of view, although several papers cited Michel de Certeau *"The Practices of Everyday Life"* (1984), where he states that it is crucial to analyse user's manipulation to understand the hidden meaning given through utilization. This user's perspective is well worth to put in a focus in case of small DIY interventions to understand the hidden layers of urban planning.

3. METHODOLOGY

3.1. Research strategy

This study was carried out in three parts (figure 9):

- PART 1. Finding and analysing informal design elements in the public space of Tartu, in order to answer research question 1: What types of informal design interventions can be defined in Tartu?
- PART 2. Landscape character assessment (LCA) proceeded in order to understand what kind of city is Tartu and whether certain character supports certain type of interventions. This answers to research question 2: Where these interventions are created?
- PART 3. Study of the perception of informal design interventions by Tartu urban inhabitants in order to answer research question 3: How do Tartu inhabitants notice, use, and value informal design interventions?

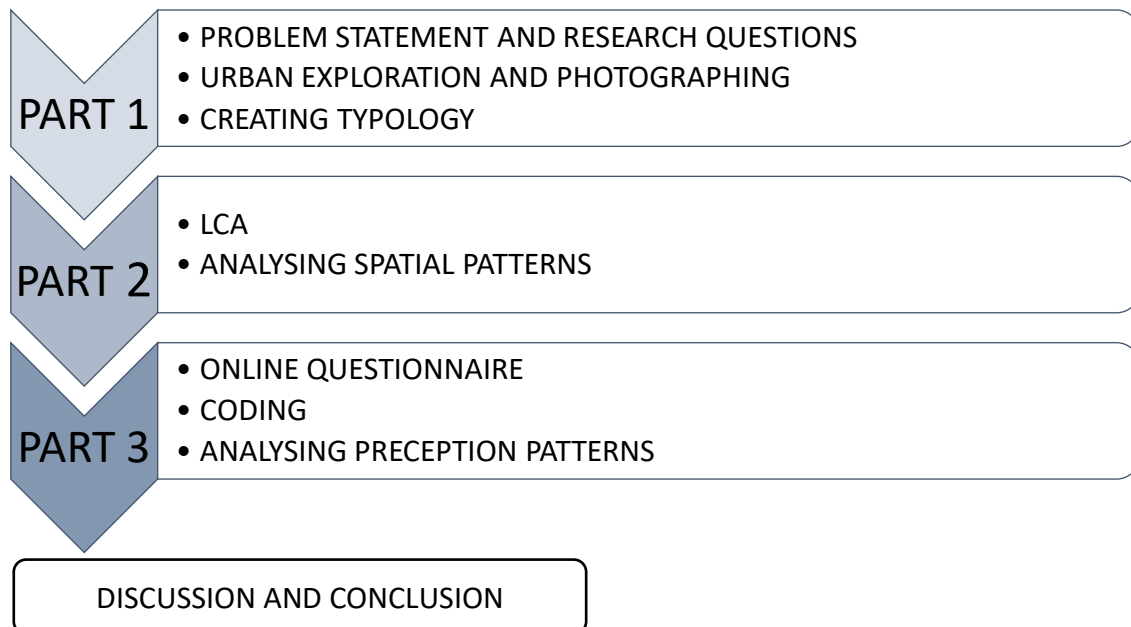


Figure 9. Structure of 3- part study strategy.

3.2. Methods, materials and techniques

3.2.1 Case study area

Tartu was chosen for this case study due to its compact form and diverse nature full of potential places for IDI. For this thesis, including all maps, Tartu borders before 2017 administrative reform is used, because the densely populated and public areas important for this study were located within these boundaries. In the context of this study the public areas of Tartu are all areas to which all citizens always have free access. According to Tartu City Master Plan 2030+ (2017 p.14): "*Public space in the sense of the city master plan is an area that is available to everyone, regardless of its form of ownership, 24 hours a day or at agreed times*" and: "*Public space includes outdoor areas, sidewalks, footpaths and connections through private plots, green and parking areas for public buildings, public spaces in public buildings, waterways and access to them*". That in mind public spaces in Tartu can be listed: streets, parks and other greeneries, cemeteries, shores of Emajõgi and Anne Kanal, areas around block housing and public buildings.

3.2.2. Part 1: Typology of informal design interventions

To collect pictures, the so called urban Flaneur (del Rio, 2016) approach was taken, which means to go through the landscape to experience it without specific route, however it was important to cover main parts of the city. Public places in Tartu were cycled or walked through and searched for signs of informal design elements in the urban space. The interventions found were photographed. Looking for traces and documenting them through photographing are both known and widely used methods of urban studies (Gehl and Svarre, 2013, p.22). In this work informal design interventions are considered as traces of DIY urban planning. As it is often hard to tell what is real bottom-up intervention and what is not, the author relay on the visual appearance of the interventions.

Data analyses consisted of looking through the 172 photos for sorting out typology of the elements (Appendix 1). The typologies of urban informal design elements given in other

researches (Douglas, 2018, p.32; p.198; Krajewski, 2011) doesn't fit into the Estonian context - the collected photos did not reveal any religious, animal related or traffic-oriented interventions. The typology was assessed according to findings in Tartu, divided broadly to directly usable, indirectly usable and extracting those dealing with urban greenery, as they can be in both categories but are different by nature.

3.2.3. Part 2: Spatial patterns of informal design interventions

Patterns of spatial distribution were studied against assessed characters of the landscape (Appendix 2) of the city to understand is there any place-specific IDI. The data for LCA analysis consisted the maps of Tartu (Maa-amet 2020), Google maps, Google Street View). Building up character units, the layers of housing type and density, street characteristics and layer of greenery - gardens and yards as well as urban wastelands - were considered.

The LCA map and maps of spatial patterns were put together in Adobe Illustrator. Informal design elements of one type found in each LCA unit was counted and units with higher score highlighted accordingly on the map. It is possible that the analysis of landscape characters is not the best measure or that the characters in urban space need to be divided even more narrowly on the basis of some nuances. Present is the first, basic recognition of that phenomenon, used mainly to better understanding of the Part 3 results.

3.2.4. Part 3: Perception patterns of informal design intervention

The data for the study of perception patterns consisted 62 collected responses for the conducted questionnaire "Omaalgatuslikud kujunduselemendid Tartus" (Appendix 3).

The data was collected by on-line questionnaire tools (Google Forms). A method of open questionnaire was used, as the aim of the survey was to discover peoples' values and experiences. The questionnaire consisted of 8 open ended questions and sample images. No questions were made mandatory and no answer options were provided, to let people freely and creatively express themselves at the given topic. All categories defined in the results are

proposed from answers themselves on their own initiative. The questionnaire was conducted in Estonian and was distributed with the help of social media (Facebook) within 4 weeks.

Responses of questionnaires were analysed with open coding system followed by axial coding system, which is grounded theory method of analysing qualitative data, introduced by Strauss and Corbin in 1990. Sample consisted people who were active in social media and chose to answer the questionnaire, age groups starting from underage (<18) to elderly (70+), most staying at the age 30-50 (56,5%), both male (25,8%) and female (74,2%) living in Tartu. First analyse of the answers showed that answers contained emotions, place and social values. All adjectives were taken from answers, close synonyms were taken together under the word mentioned most times. In scale of importance, *very important*, *important* and *not important* are marked only if clearly stated so, otherwise it is marked *debatable*. For example:

Question: *There is many informal ornamental elements at the Tartu public space for ex. paintings, graffiti, sculptures (also look at the examples on the pictures). What is your opinion about them - are they important to you? How?*

Answers:

- *Very important! I like when people design city by their own mean. Looking these elements is nice to think, who and why did one thing or another. Through these elements I feel the connection with other inhabitants. - very important*
- *Not important for me. - not important*
- *Depends what there are, some are really beautiful. Some are ugly. - debatable*

4. RESULTS

4.1. Typology of informal design interventions

All informal design interventions found in Tartu can be divided into three big categories: ornamental, functional and green (figure 10). Ornamental are all informal design interventions that are made for decoration or to express artistic creativity, they are not

directly usable. Functional informal design elements are the ones that can be used directly either for sitting, gathering or meet any other need. Green informal elements use plants as material and are both, ornamental and functional.

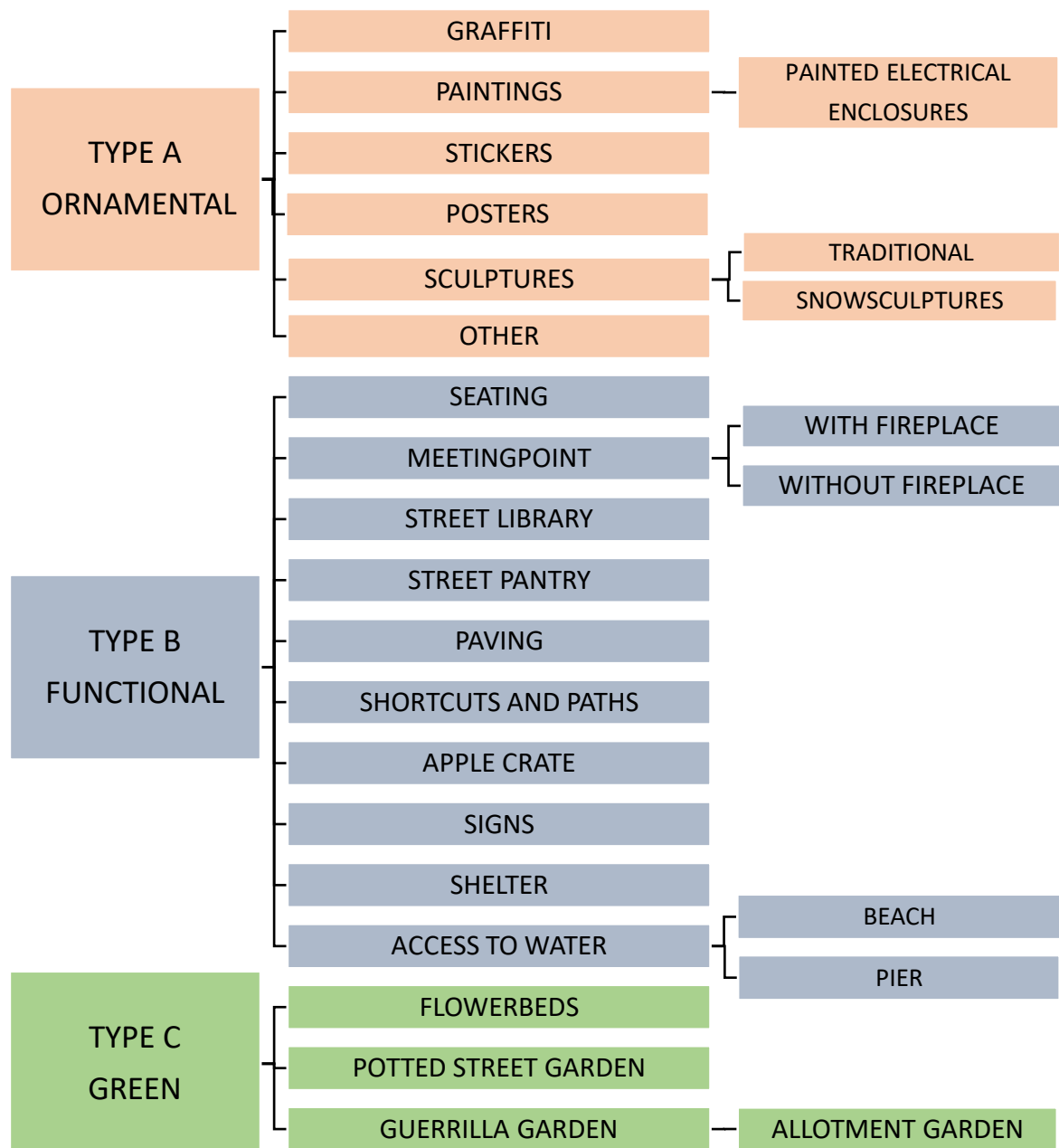


Figure 10. Structure of informal design interventions.

Type A. Ornamental informal design elements:

- **graffiti:** traditionally spray-painted labels on walls, can be found in every quality (figure 11).
- **paintings:** differs from graffiti mostly by technique and used materials. Can be on a wall, on a bench, on stones, etc. One specific category in Tartu is informal painting on electrical enclosure. Paintings are often in clearly visible places (figure 11).



Figure 11. Left: graffiti at Kreutzwaldi street unused building. Right: painting in electrical enclosure at Marja street.

- **stickers:** many posts (traffic signs, waterpipes etc.) at eye level are decorated with stickers, some of them advertise some event, some are made just for fun. Can be found in more busy streets (figure 12).
- **posters:** some quotes or pictures presented at the street, might be attached at the electric posts, walls, fences. Can be found at the streets with decent pedestrian flow or in smaller parks (figure 12).



Figure 12. Left: stickers in traffic sign post at Vabriku street. Right: poster at Veski street.

- **sculptures:** can be traditional or made of snow. Whenever there is snow, informal seasonal snow sculptures or simple snowman appears in public parks (figure 13).



Figure 13. Left: snow sculptures at Tähtvere park. Right: pet memorial sculpture in Tähtvere street.

- **other:** some ornamental informal design interventions are hard to classify - like wire fence decorated with plastic bits, or knitted graffiti, or other ornamental elements that not part of previous categories or mix several medias (figure 14). Can be found in most unexpected places.



Figure 14. Left: fence ornament at Kroonuaia street. Right: mosaic graffiti at Lepiku street.

Type B. Functional informal design elements:

- **seating:** self-made benches, stools, stones, tree lumps etc. Sometimes the seat itself is not self-made, but brought into some public space unofficially (figure 15). Can be found different places where no official bench is provided, often in more remote

places like quiet part of park or at riverside informal recreational route, or at semi-public back yards of block housing.

- **meetingpoint:** bigger place consisting often more than one (more than one type) of seating (figure 15). Can be with fireplaces or without fireplaces. Can be found in park, riverside, urban void or at the beach.



Figure 15. Left: seating at Peeter Põllu park. Right: meeting point at Toomemägi park.

- **street library:** self-made book cases that are kept in working by local community (figure 16). At more active spots of the street.
- **street pantry:** self-made food cases that are kept in working by local community and maintained by group of activists (figure 16).



Figure 16. Left: street library at Herne street. Right: street pantry at Eha street.

- **paving:** in dwelling quarters, where street have no pedestrian sidewalk, private house owners have paved their own pedestrian sidewalk in the length of their property with different kind and different colour stones (figure 17).

- **shortcuts and paths:** some are for shorten the journey, some are made by joggers for more comfortable running next to the official paved sidewalk and some are for recreational purpose where is no official recreational path (figure 17).



Figure 17. Left: paving at Vikerkaare street. Right: jogger's path at Emajõe street.

- **apple crates:** people having apple trees on their garden put crates with leftover apples at the street in front of their property at autumn to share with others (figure 18). This is common practice in Tartu.
- **signs:** informal advertising of looking for a job, missing pets or selling something (figure 18). Can be found on walls or windows of empty buildings, fences, traffic posts or somewhere else.



Figure 18. Left: apple crate at Salme street. Right: signs at the street lamp post at Hermannii street.

- **shelters:** self-made shelters, to provide cover from weather condition (figure 19). Can be made from different materials.

- **access to water:** informal beach made and maintained by interest group or community or self-made pier (figure 19).



Figure 19. Left: shelter at winter swimmer beach at river Emajõgi. Right: pier at river Emajõgi near Kapteni street.

Type C. Green informal design elements:

- **flowerbeds:** self-made flowerbeds around block houses, at street or street green lane (figure 20). These are usually collection beds, all kind of different plants together.



Figure 20. Left: flowerbeds in-between block housing at Mõisavahe street. Right: planted green lane at Herne street.

- **potted street garden:** plants in a container, usually in the front door at the buildings that opens straight on the streets (figure 21).

- **guerrilla garden:** situated in vacant lot or urban void. Bigger than just one flowerbed, works as a system, different edible and/or non-edible plants (figure 21).



Figure 21. Left: potted street garden at Tähtvere street. Right: guerrilla garden in unused plot in Lepiku street.

4.2. Spatial patterns

For this study I identified 10 unique homogeneous landscape character units in Tartu (look also Appendix 2). Comparing them with districts (figure 22) revealed, that most of districts consist two or more landscape character units, only Ropka and Rāni are entirely industrial areas. More diverse districts are gathered more into city centre, while at the edges of the city are larger areas of one character. Biggest variety of public spaces, both formal and informal, is also in the centre areas, where streets, squares, parks, riverbanks, space around public building can be found. While at the edges the main public space is street.

Spatial patterns maps provided here are not final and represents one momentum, because the informal design interventions are not static, they appear and disappear constantly. The 172 collected examples of informal design interventions distributed in city space unevenly. None of the types are related with single district or single LCA character unit.

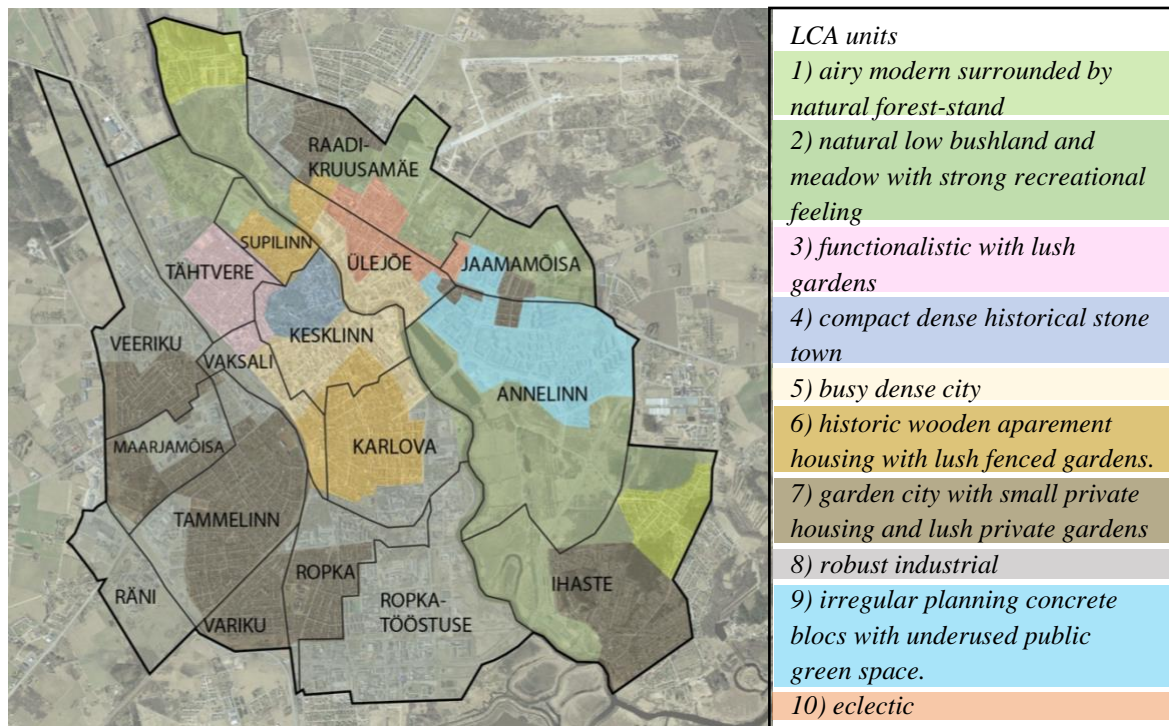


Figure 22. LCA map compared with districts borders (Base map: Maa-amet).

Maximum density of informal **ornamental** interventions is in the *historic wooden apartment housing with lush fenced gardens* LCA unit, following the *busy dense city* unit and the *compact dense historical stone town* unit (figure 23). Few are at the units 3, 2, 10 and 9. Most ornamental IDI in the public space are at streets (31 counted) and in parks (8 counted), worth mentioning are underbridges as galleries and buildings with long wall or fence, that act as hotspots for street art and graffiti.

Maximum density of informal **functional** interventions is in the *historic wooden apartment housing with lush fenced gardens* unit, following the *functionalistic with lush gardens* and the *natural low bushland and meadow with strong recreational feeling* (figure 24). Few are in the units 5, 4, 7, 1 and 8. Most functional IDI are at streets (22 counted) or in parks (8 counted).

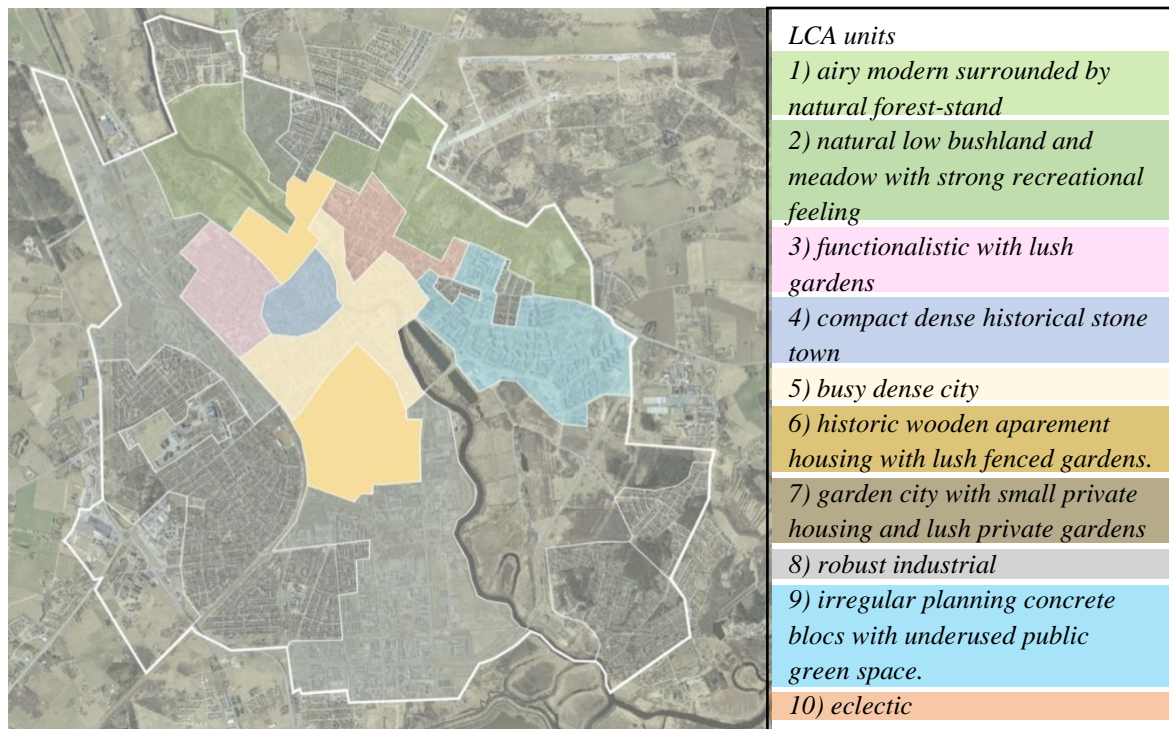


Figure 23. Spatial distribution of Type A. informal ornamental interventions (Base map: Maa-amet).

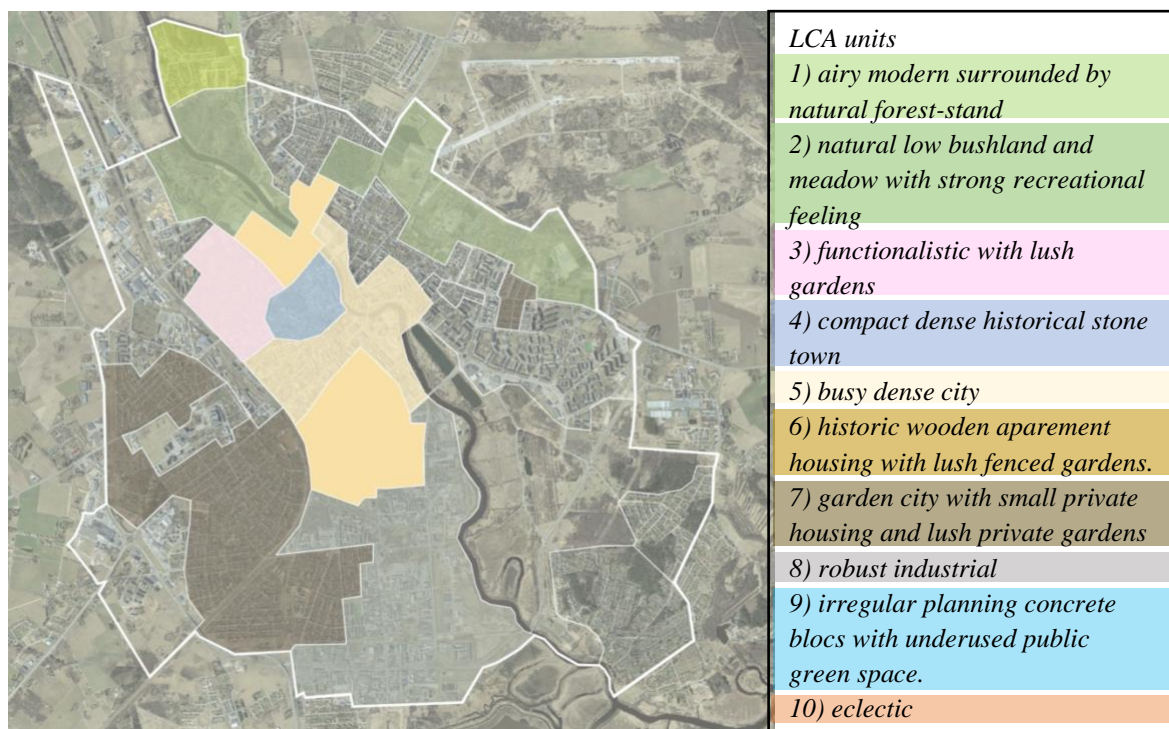


Figure 24. Spatial distribution of Type B. informal functional interventions (Base map: Maa-amet).

Maximum density of informal **green** interventions is in the *irregular planning concrete blocks with underused public green space* unit, following the *historic wooden apartment housing with lush fenced gardens* and the *busy dense city* unit, few are in the *robust industrial*

and the *functionalistic with lush gardens* unit (figure 25). Most green IDI are found around block houses (22 counted) or at street, either in front of the house or at the street green lane (8 counted). However, informal flowerbeds are rather related with certain type of architecture, than with district or unit.

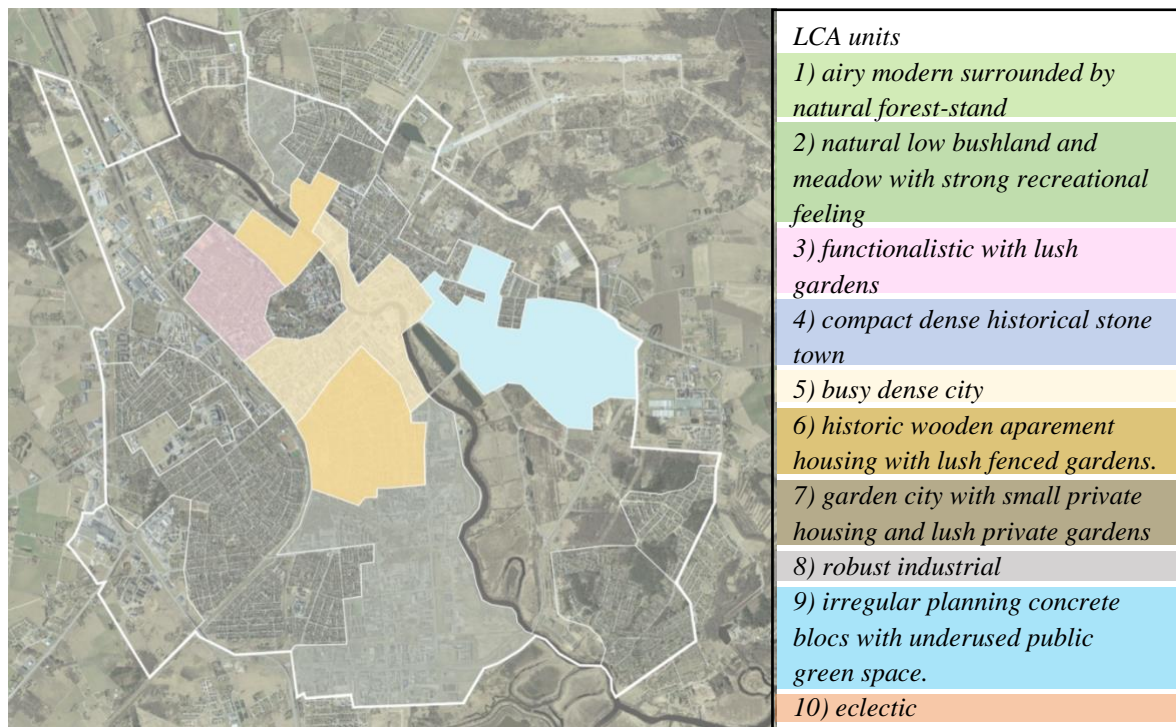


Figure 25. Spatial distribution of Type C. informal green interventions (Base map: Maa-amet).

4.3. Perception patterns

4.3.1. Selection of the respondents

62 citizens of Tartu answered to the questionnaire "*Omaalgatuslikud kujunduselemendid Tartus*". 46 females at the age 18-70+ and 16 males at the age younger than 18 - 50 years. Best represented age group is 30-50 (56,5%) (figure 26). 12 out of 17 districts were represented (figure 27). Most respondents lived in Kesklinn (13), Karlova (11) and Supilinn (9) district. Two lived outside of Tartu city (Soinaste, outside of Tartu city), one did not reveal the domicile. No answers were recorded from Maarjamõisa, Variku, Ropka-tööstuse, Räni and Jaamamõisa districts.

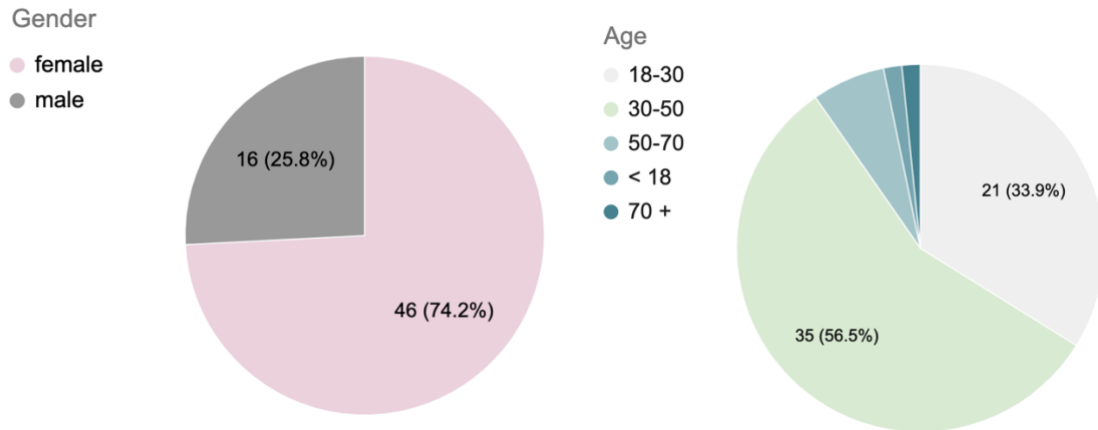


Figure 26. Gender and age ratio of respondents

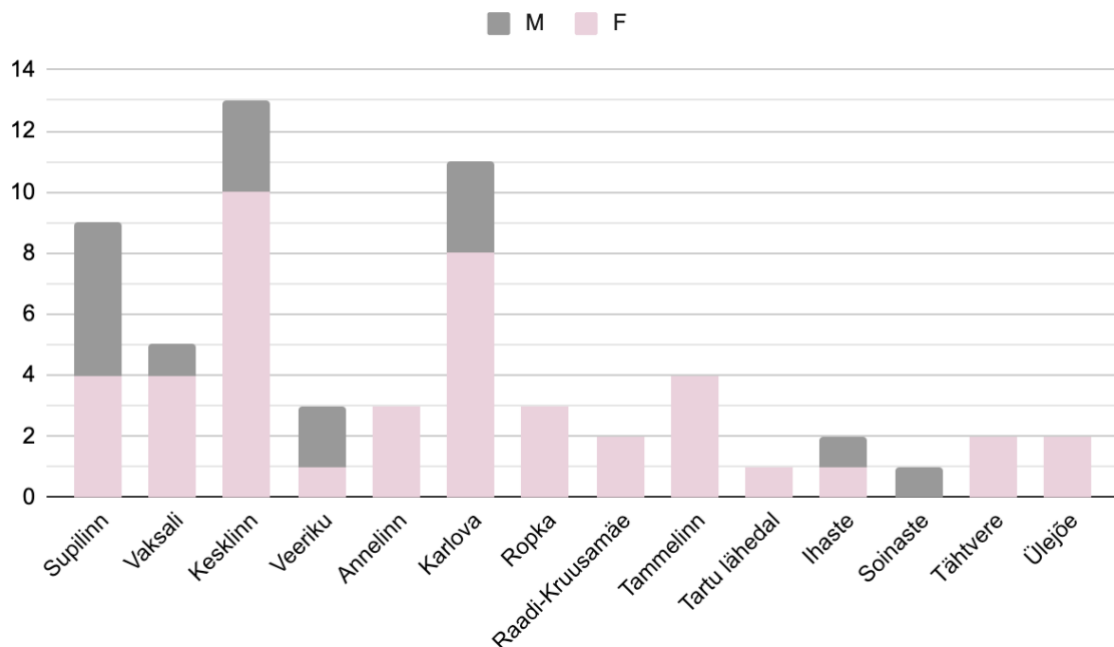


Figure 27. Districts where respondents live

4.3.2. The importance of informal design interventions

All three types of informal design interventions are considered overwhelmingly important (figure 28). 50 people (13 male, 37 female) out of 62 consider informal **ornamental** design elements important. Main reasons are the opportunity to discover new additions at the city space which create good mood, positive emotions, change perception of ordinary, and add interest, colour and fun to public space. They are seen as way to communicate and have a

dialogue with other inhabitants. It is also important that these informal interventions change in time and appears naturally without official competition. This type of interventions is valued even when considered ugly by personal taste.

**Female
18-30
Karlova**

Yes, it is important. It is a connection between me and the creator of the element. We were at the same space, though in different times. Some of them are quite clever and talks about the environment on the cool way, making another layer of meaning. And places are more memorable.

5 people out of these 50 expressed that informal ornamental design interventions are very important to them, because they create place attachment and refer to creative community of the city. They act as form of communication, are inspiring, interesting and especially important in boring homogeneous architecture areas.

**Female
30-50
Kesklinn**

Very! Some of them are so "my Tatu" (some Kairos paintings, EvLi creations, fence at the Kroonuaia street), some of them are just so cute little findings, totally making the day. (Comparable with cool posters and pretty little icicles under some fire escape)

4 people (2 male, 2 female) consider it as not important, but they don't describe exactly why. Two of them mentioned that even though unimportant it is still nice to look some of them.

8 people (1 male, 7 female) finds it debatable - importance depends from place and from quality or aesthetics of the design.

**Female
30-50
Karlova**

Not exactly important, but tasteful and interesting solutions leave positive emotion and unpleasant so called wrong-time-wrong-place ornamental elements (like tagging at the walls that supposed to be graffiti)

Informal **functional** design interventions are considered important by 54 people (15 male, 39 female) out of 62. This type is appreciated mostly because of social aspects - community feeling and solidarity it creates. Helping others feels good, shearing also helps to reduce waste. These elements make city alive, add colour and character. People need this type of interventions to socialise and welcome the extra activities they offer. It is brought out that in Tartu is too few benches, but also that formal benches are not so clearly distinguishable from informal benches.

**Female
30-50
Vaksali**

I found them important, because shearing makes you feel good and is reasonable. I have used them.

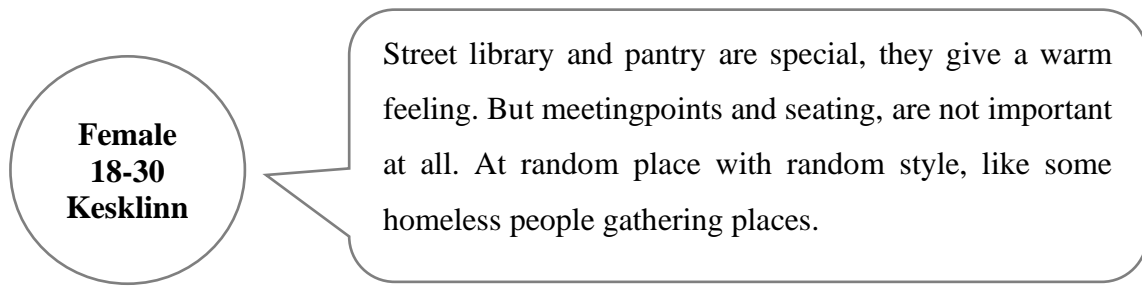
5 people out of the 54, consider informal functional design interventions very important. These elements raise the community feeling and add variety of usage to outdoor spaces. They brought out especially apple crates, street pantries and street libraries and mentioned that these interventions are sign of caring.

**Female
18-30
Tähtvere**

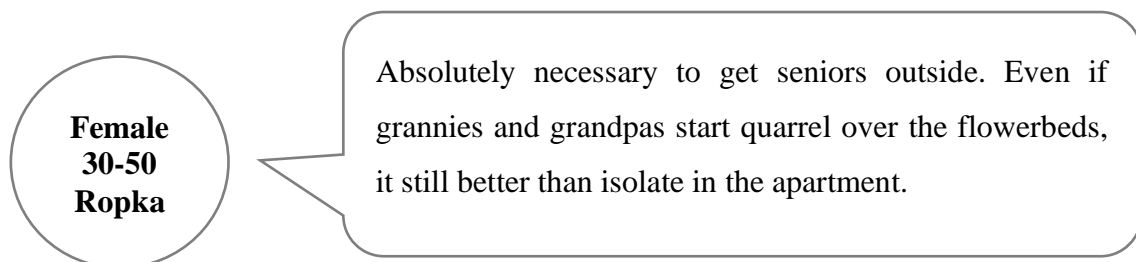
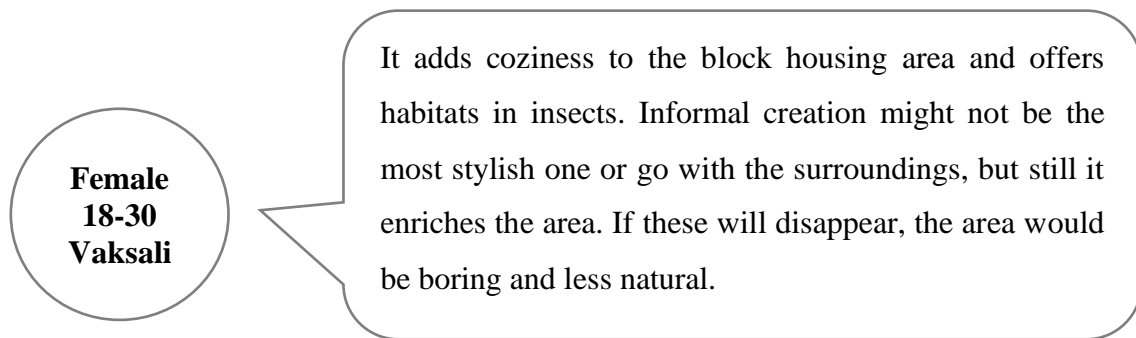
I really like street libraries and street pantries. I have left books and also taken some for read. I have used street pantry once and got vegetables in perfect condition from there. Apple crates are also nice phenomenon. I changed my daily route several time according to apple crates that offered best taste sensation last autumn. All that is good for community feeling.

This type is found not important by 4 people (1 male, 3 female), mostly because they don't use them themselves.

4 people (0 male, 4 female) finds the importance debatable. They value some functions like pantries and libraries, but don't like others because of the aesthetics, quality or placement in the public space.



Informal **green** design interventions are considered important by 58 people (15 male, 43 female) out of 62. This type of IDI is valued because they create place attachment, add colour, positivity and uniqueness to the space. They support biodiversity and many people expressed they don't value so much formal maintained green spaces. Block housing areas with informal flowerbeds are considered as less sterile and less depressive and as a sign that people care of their environment. Several respondents find it especially important to elderly people for their health and wellbeing, but also for everybody who are interested of growing plants.



Informal green design interventions are debatable for 4 people (1 male, 3 female) depending what's being grown or they mentioned they usually not notice such things.

Nobody found informal green design elements not important and being very important was not expressed either.

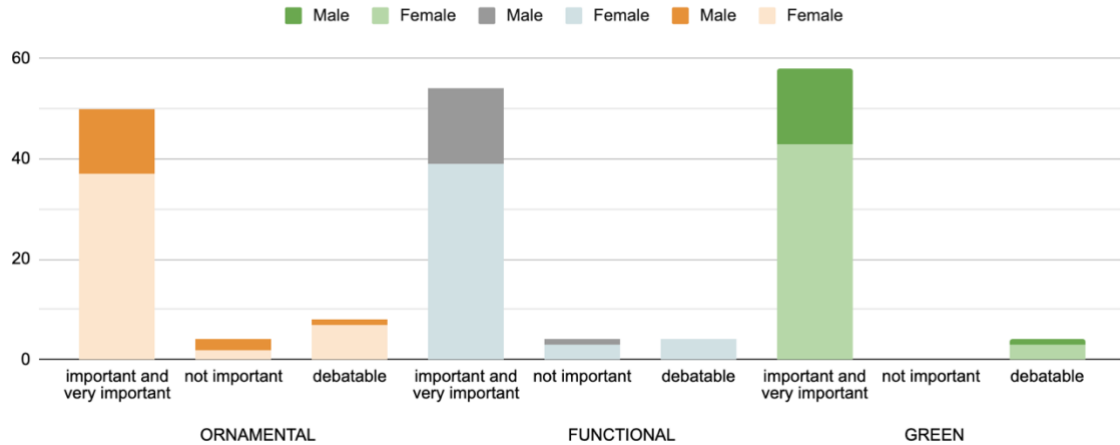


Figure 28. Importance of 3 types of informal design elements by gender ratio.

4.3.3. Emotions

Predominantly positive emotions are related with informal design interventions (figure 29). In this graph words that express similar emotions are gathered under the one term. *Exciting* means variation, interest, surprise and thrill. *Joyfulness* gathers happiness and overall mentioning of good and positive emotions or mood. *Inspiring* means that things give food for thoughts or creates a dialogue. *Marvelling* is pleasing the eye, is simply beautiful. From negative emotions *worthless* means elements are not valued due to their appearance or function. *Insecurity* means fear of vandalism or asocial user group some elements might associate with. *Unpleasant* expresses that elements causing discomfort or unhappiness.

Graphic shows that informal **ornamental** design interventions are mentioned in positive way most often - exciting is mentioned 16 times (3 male, 13 female), joyfulness 19 times (5 male, 14 female), inspiring 5 (1 male, 4 female) and marvelling 4 (2 male, 2 female) times.

**Female
18-30
Tähtvere**

They are important because they make city more beautiful and happier. Especially I like graffiti, it makes me forget the function of the electrical enclosure, for ex. I walk and see art, not ugly boxes/crates. Same for the murals in block houses. They are beautiful, original and creates better mood.

EMOTION

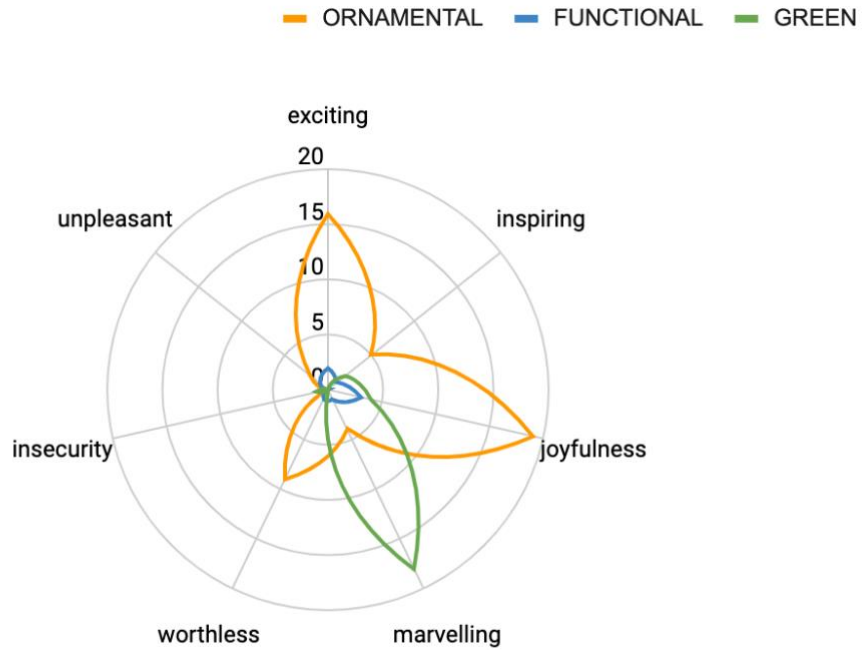


Figure 29. Positive and negative emotions associated with 3 types of informal design interventions.

Still, from negative emotions informal ornamental design interventions are also mentioned most often - worthless 9 (2 male, 7 female) times and unpleasant 2 (1 male, 1 female) times, this type of design is not related with insecurity (0).

Female
30-50
Tamme-
linn

Tagging and random scribbles in random places are rather unpleasant.

Informal **functional** design interventions are related with fewest emotions - from positive side exciting is mentioned 2 (1 male, 1 female) times, joyfulness 3 (0 male, 3 female) times, inspiring (1 male, 0 female) and marvelling (0 male female) both 1 time.

Female
30-50
Kesklinn

They are beautiful and practical. It all gives originality to Tartu.

From negative emotions this type of elements are considered worthless (0 male, 1 female) and unpleasant (0 male, 1 female) both 1 time and insecurity are not mentioned.

**Female
30-50
Karlova**

Street pantries and -libraries happens to be in the best spotted and most conflict places comparing with other given elements. Therefore, their unfortunately act as trash.

Informal **green** design interventions are related only positive emotions, except 1 mentioning of insecurity (0 male, 1 female). This type of elements is not exciting (0), but are inspiring - mentioned 2 (2 male, 0 female) times, joyfulness - 4 (0 male, 4 female) times, and foremost marvelling - mentioned 18 (2 male, 16 female) times (figure 30).

**Female
30-50
Kesklinn**

My long-time favoured place is block house at the corner of Tiigi and Pepleri st., which have lots of flowers in front. It is such a beautiful place and always gives a good feeling. There could be many more of such places.

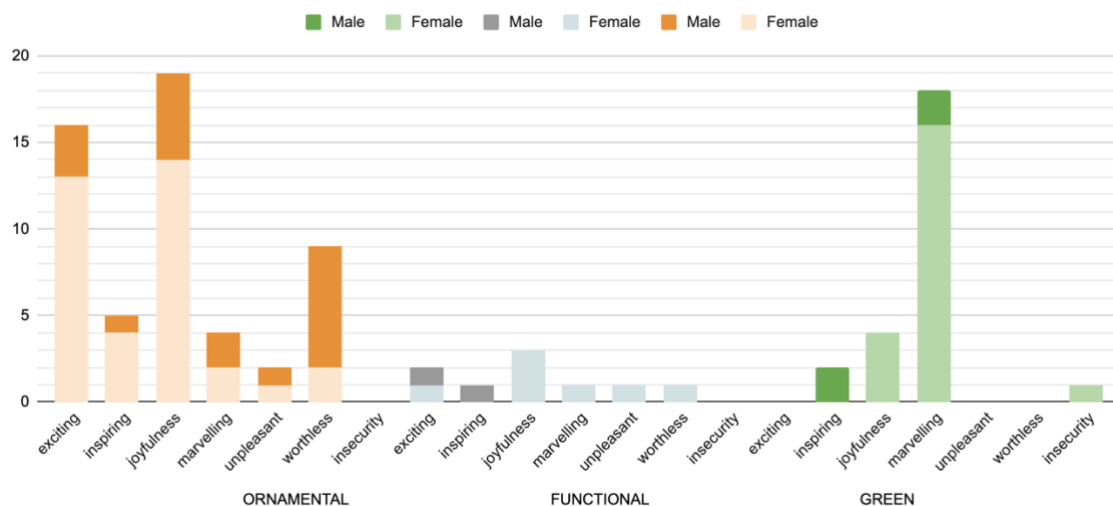


Figure 30. Emotions associated with 3 types of informal design interventions gender ratio.

4.3.4. Place value

In this study expressions showing similar values are gathered under one term (figure 31) Place *identity* means descriptions of place characteristics, *genius loci*, personality given to the space. *Liveability* is enriched or living space, multifarious space, alive city. *Aesthetics* gathers artistic value and look. *Changeability* means temporality, changes in time, seasonal change. *Functionality* is useful, functional, practical, meets the need. *Strategy* represents placement, position of element.

PLACE VALUE

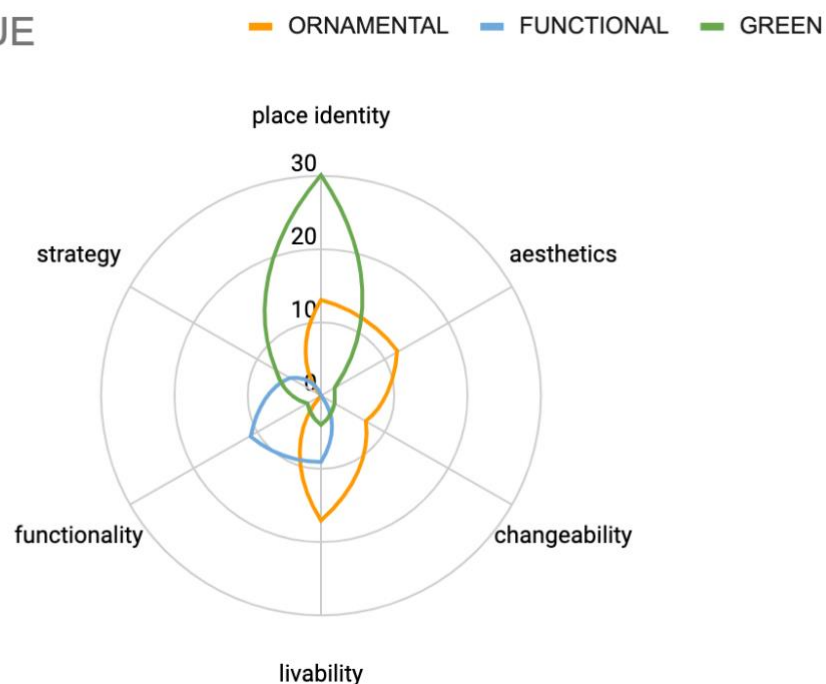


Figure 31. Place values associated with 3 types of informal design interventions

Majority of place values are related to informal **green** design interventions. Place identify is mentioned 30 (10 male, 20 female) times, liveability 4 (3 male, 1 female) times, aesthetics (1 male, 1 female), changeability (2 female) and functionality (1 male, 1 female) all 2 times and strategy 7 (1 male, 6 female) times.

**Female
30-50
Ropka**

Small self-made green areas give place the human face, and with their loss the spirit of the place is desolate.

Informal **ornamental** design interventions are associated with place identity 13 (3 male, 10 female) times, aesthetics 12 times (3 male, 9 female), liveability 17 (7 male, 10 female) times and changeability 7 (3 male, 4 female) times. Functionality and strategy in not related with this type of elements.

**Female
30-50
Karlova**

They are important as they make you feel at home, such small and creative things.

Informal **functional** design interventions are related with fewest emotions - functionality is mentioned 11 (2 male, 9 female) times, liveability 9 (9 female) times and strategy 5 (1 male, 4 female) times. Place identity, aesthetics and changeability is not associated with this type of elements (figure 32).

**Female
18-30
Vaksali**

They are creating community feeling and as the name says, they are functional - it is possible to use not just look. I use the apple crates most in my walks at autumn and benches when they happen to be in my route.

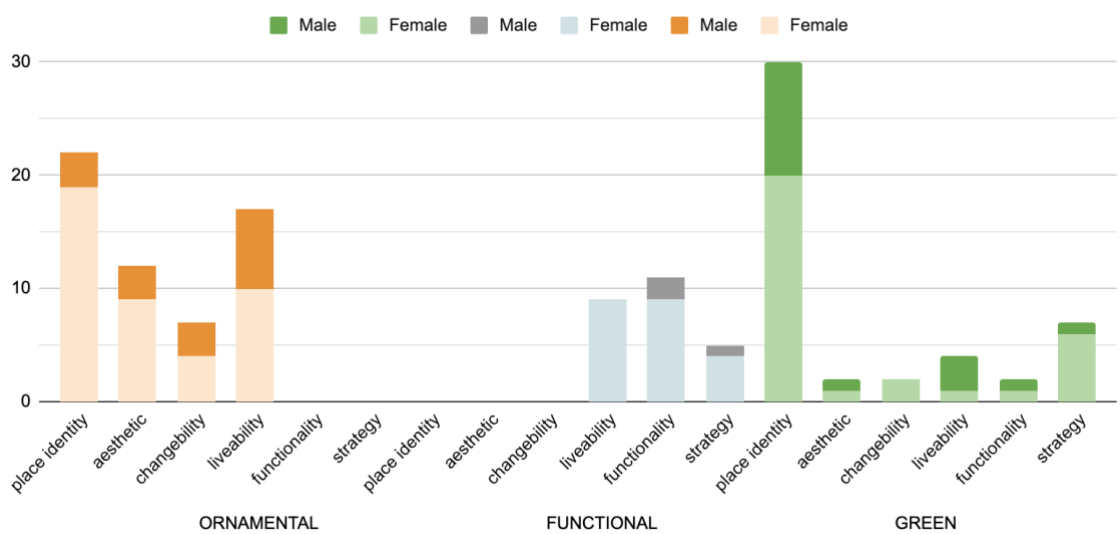


Figure 32. Place values associated with 3 types of informal design interventions gender ratio

4.3.5. Social value

Social values are quite well related with all 3 types of informal design interventions (figure 33). In this study expressions showing similar values are gathered under one term. *Community* means active or passive contact with other people, sharing a common understanding, solidarity. *Space democracy* means ability to quick act without formality, creative freedom, opportunity for marginal user groups and tolerating things not personally attractive. *Place attachment* means bond with home, inhabitants care of their city, somebodies "own" place. *Authors value* means creators value their environment or community and want to communicate through the interventions. *Creativity* means creative self-expression. *Security* means fear of vandalism or hope to fight with vandalism through interventions. *Sustainability* means being aware of environmental issues, reuse, nature-friendliness. *Empathy* means compassion, caring and understanding other's needs. *Health* means element gives reason to active movement outside and calming effect.

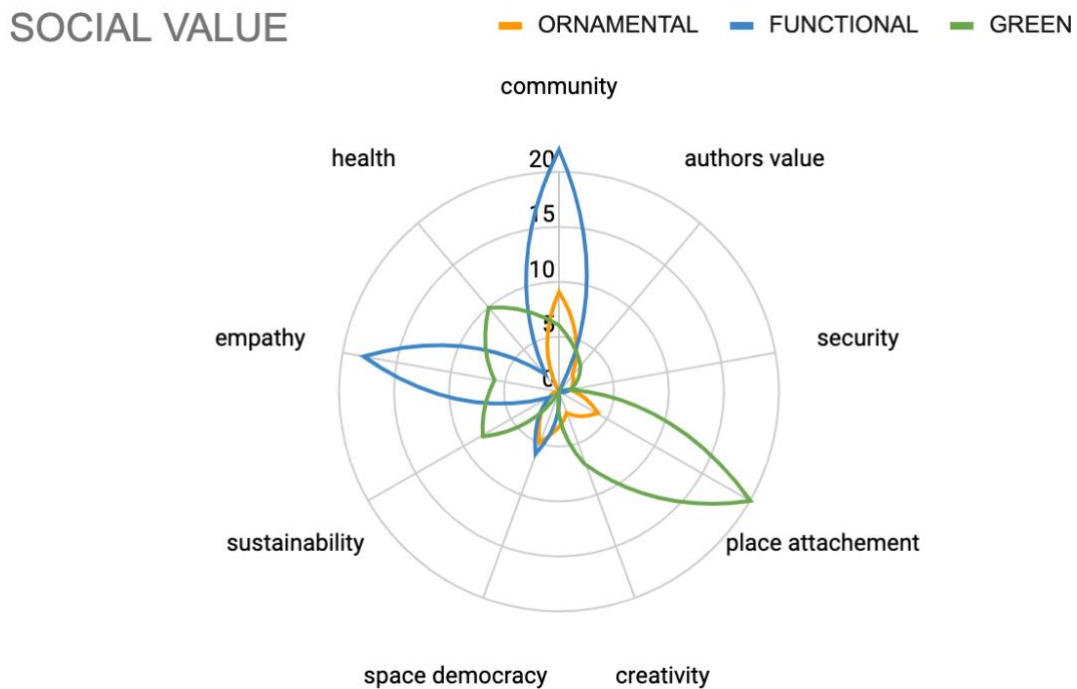
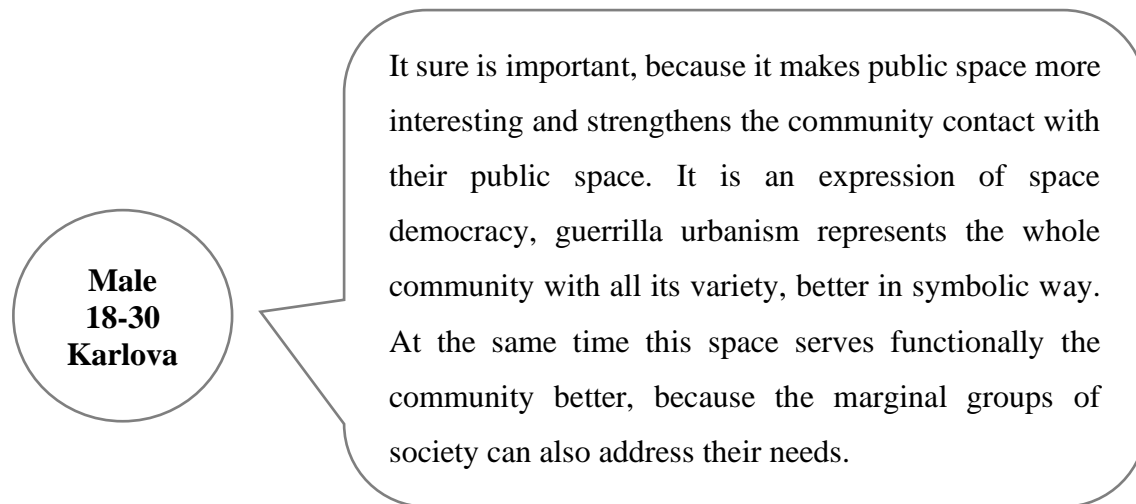


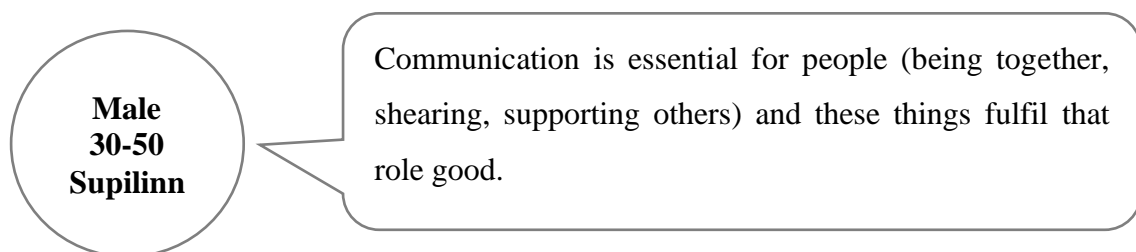
Figure 33. Social values associated with 3 types of informal design interventions

Informal **ornamental** design interventions are related with community 9 times (1 male, 8 female), space democracy 5 (3 male, 2 female) times, place attachment 4 (1 male, 3 female) times, authors value (0 male, 2 female) and creativity (1 male, 1 female) both 2 times,

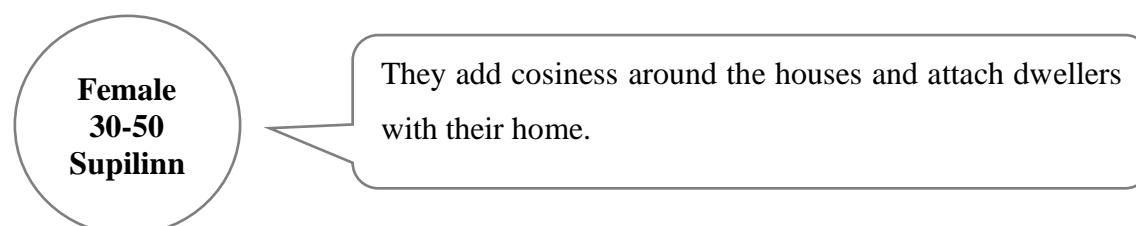
security (0 male, 1 female) and sustainability (1 male, 0 female) both 1 time. Empathy and health are not related with this type of elements.



Informal **functional** design interventions are related with community 22 (8 male, 14 female) times, empathy 18 (5 male, 13 female) times, space democracy 6 (4 male, 2 female) times, health 2 (1 male, 1 female) times, security (1 male, 0 female) and sustainability (1 male, 0 female) both 1 time. Authors value, place attachment and creativity are not associated with this type of interventions.



Informal **green** design interventions are related with place attachment 20 (2 male, 18 female) times, health 10 (2 male, 8 female) times, sustainability 8 (2 male, 6 female) times, creativity 7 (2 male, 5 female) times, empathy (1 male, 1 female) and community (1 male, 5 female) both 6 times, authors value 3 (0 male, 3 female) times, security 1 (1 male, 0 female) time. Space democracy is not related with this type of elements (figure 34).



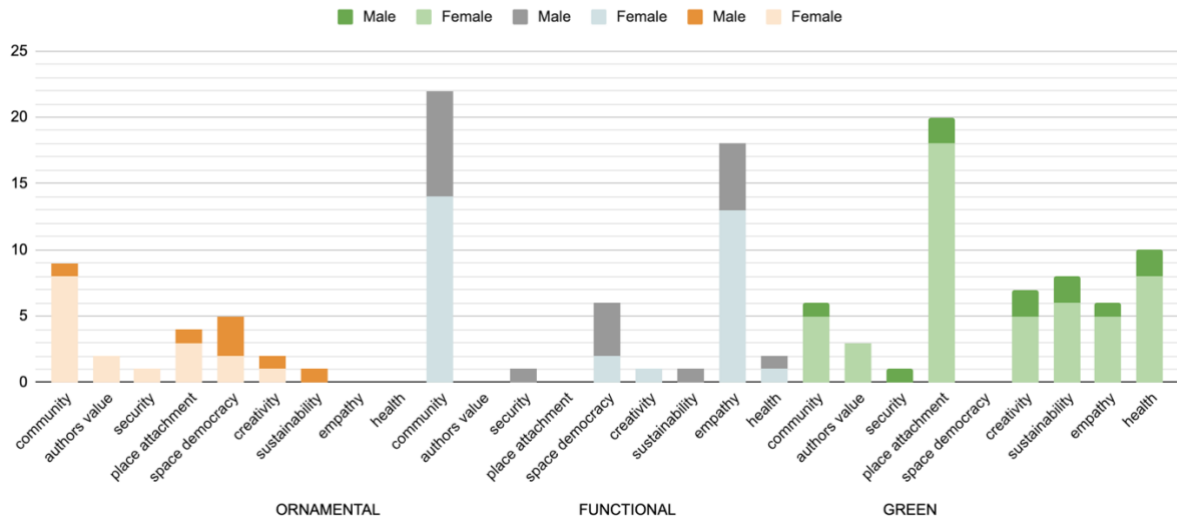


Figure 34. Place values associated with 3 types of informal design interventions gender ratio

4.3.6. Usage

Most used informal design element is apple crate; 26 people claim to have used it (figure 35). 22 people have used benches, 13 people have used street library, 8 have been using some shelter, 8 have been using street pantry and 4 people have used informal meetingpoints. 28 people out of 62 marked using more than one type, 8 people have marked using one type of element and 7 people marked they don't use any. 19 people have not marked whether they use any or not.

**Male
30-50
Supilinn**

I use winter swimming shelter at the wintertime (about once a week), have eaten some apples from bowls at the street and we also share our apples at street - because so many of them gets ripe in the same time and summer apples don't preserve well (they been usually eaten, their sweet). These elements create the feeling that there are many people who thinks alike and that feels safe. I don't use street libraries, because the lack of time I choose carefully what to read and collect these books from big library. At the same time, I value street libraries because they make me feel "someone have time to read random books and maybe once again I have too, like in childhood" - and that again feels safe.

USAGE

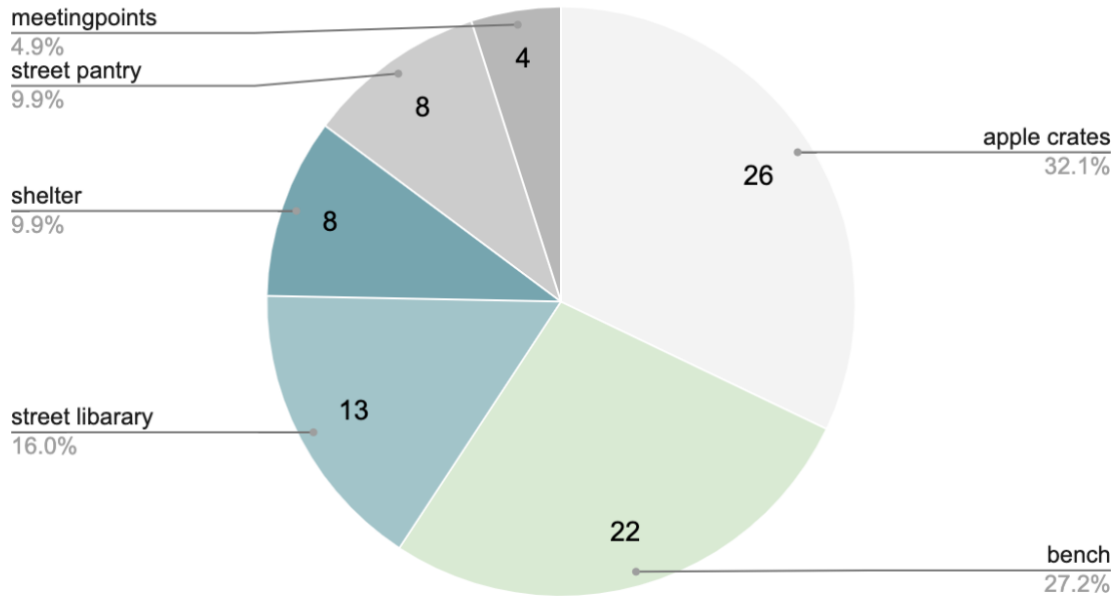


Figure 35. Usage of different informal design interventions in Tartu

4.3.7. Participation

28 out of 62 people answered to questionnaire have created some sort of informal design in Tartu (figure 36). 5 people are related with apple crates and flowerbeds each, 4 people with space activism and through some organization, 3 participates in community gardening, 2 are professional landscape architects and therefore related with some less formal urban space experiments (not specified), 2 are authors of seasonal snow sculptures in public space, and 1 people have contributed in organizing public events, painting electrical enclosure, 1 contributing to street pantry, 1 fireplace, 1 library box, 1 planted trees, 1 some other micro scale design (not specified).

CONTRIBUTION

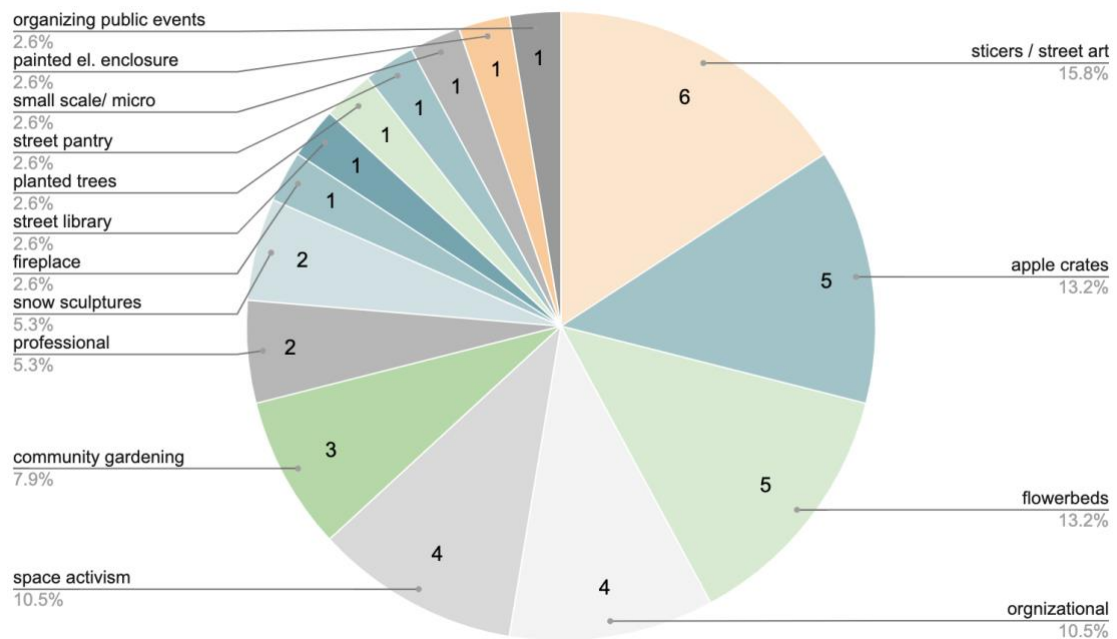
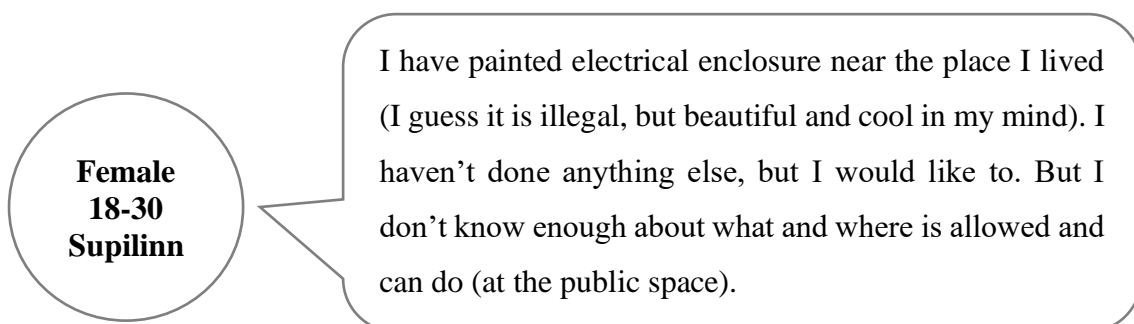


Figure 36. Peoples contribution of creating informal design interventions in Tartu

While 28 (8 male, 20 female) people answered that they have contributed to the creation of informal design interventions (figure 37), 26 people (8 male, 18 female) said that they have not. 6 people (2 male, 4 female) claimed that they would like to create some informal design, but they don't know how to do it legally or where. 13 people (4 male, 9 female) have been supporting or helping other informal design creators.



PARTICIPATION

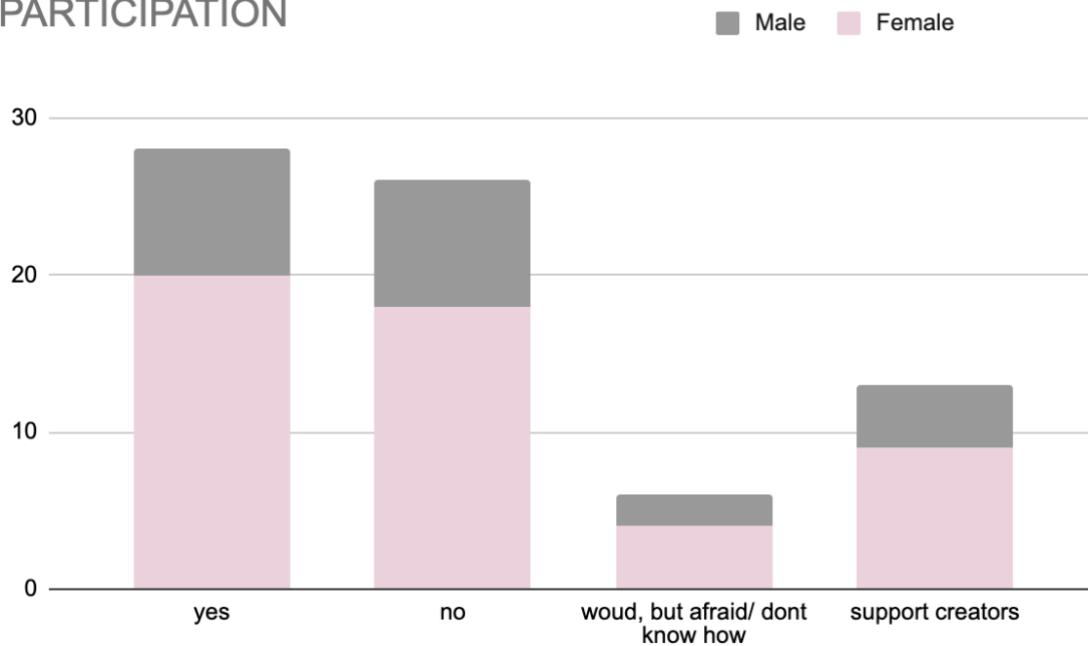


Figure 37. Participation in creating informal design in Tartu gender ratio

4.3.8. Preferences of public space design

Only 3 people (2 male, 1 female) prefer formal (professionally created) design in urban environment (figure 38), because they see it more aesthetical and therefore more suitable for public spaces. They are concerned that too much of informal design would litter the public space. 2 people (0 male, 2 female) prefers informal design in urban environment because people know best what they need.

Majority of respondents hold the opinion that informal and formal design works best when combined - 55 answered that way (14 male, 41 female) and 1 person (0 male, 1 female) don't know which she prefers. People argue that big picture and supervision should be the field of professionals but informal design should be welcomed at the local level and could be encouraged more. Also, many respondents expect that professional projects would consider and adapt informal design and involve local people better. Creative freedom is important for respondents.

**Female
30-50
Vaksali**

Of course, the city space needs formal approach - not just because of the visual, but also because of ecology. Big public spaces should be created by landscape architects, but all kind of small guerrilla gardens and graffities and elements for social shearing have huge role enriching the city space and binding communities.

Some degree of distrust of professionals are expressed in 4 answers, pointing out that sometimes formal projects are not well-designed and not all user groups are being considered.

**Female
30-50
Kesklinn**

Could be both. Formal projects are often unsuccessful - some user groups are left out, or some unbelievable procurement have ruined everything (nice design, but awful lighting for example). Informal design is more space based, homey, cosy, although less professional.

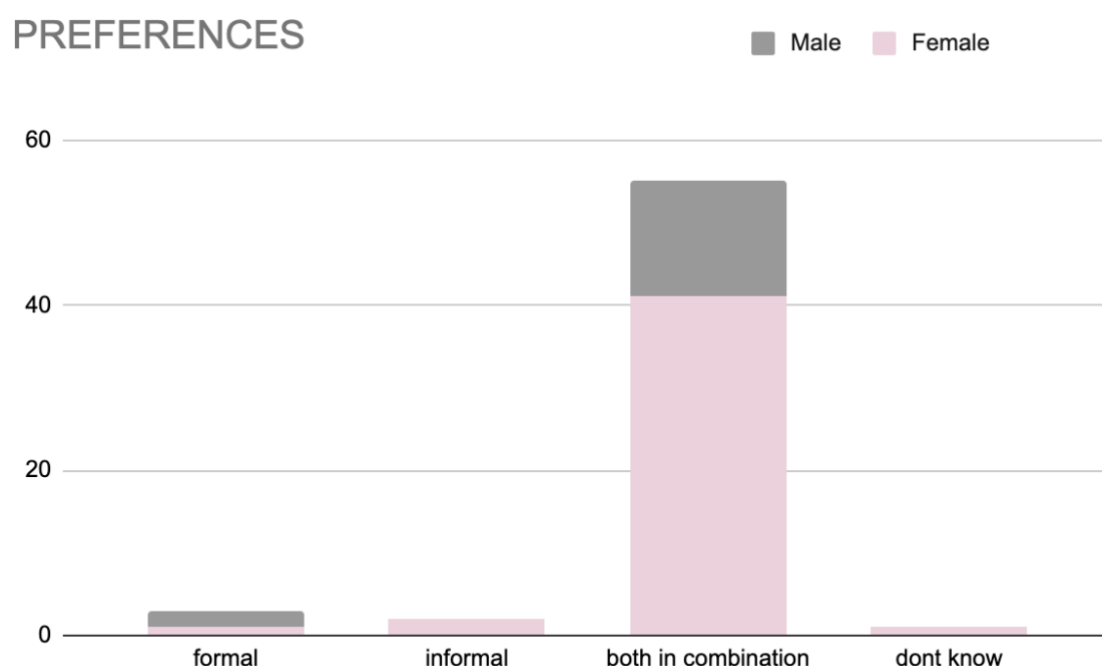


Figure 38. Preferences of public space design gender ratio

4.3.9. Loss of informal design interventions

Survey showed that without informal design urban environment value would reduce (figure 39). People would notice foremost the loss of informal green design interventions. 33 people said city would be boring, grey, bleak, sterile, anonymous or depressive in that case. Without informal ornamental design interventions city is found grey, ordinary, boring, empty, sterile and ugly in 6 cases. 1 person answered that the loss of informal functional interventions would make city grey.

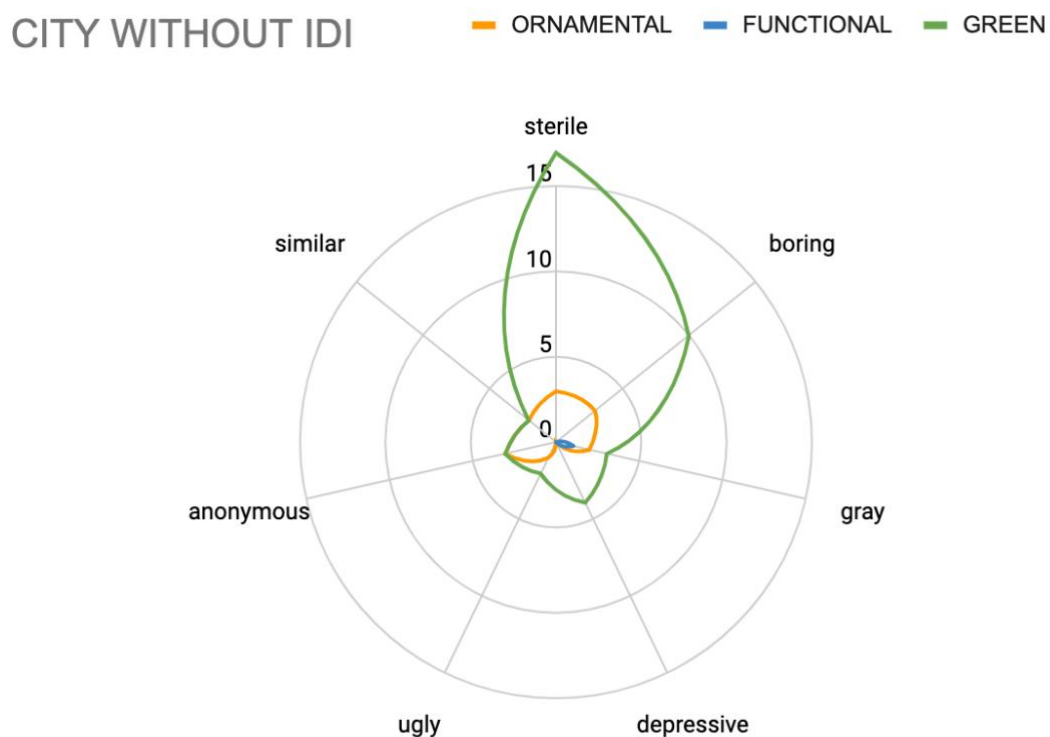
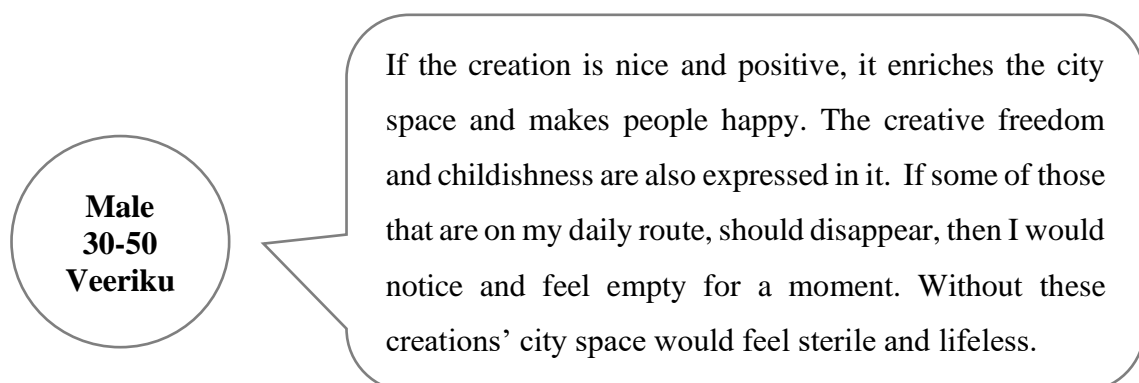


Figure 39. Characteristic of city without informal design interventions



4.3.10. Trends

This study indicates that informal green design interventions are considered most positive type of informal design, having rated only positive and not negative. Informal functional design interventions are considered more important than informal ornamental design interventions, but ornamental IDI are found most dubious standards.

Emotions associated with informal design trends towards positive in all types, informal ornamental and functional interventions are associated with bigger variety of emotions while informal green interventions are associated mainly one emotion - marvelling (ability to please the eye). Perception to ornamental IDI are most clearly expressed (most answers), they are related with most negative emotions too. Green IDI do not trigger any negative emotions except fear of vandalism in one case. Functional IDI excites people least, only 9 people shared their emotions related with that type compared with 24 people rating green type and 55 people rating informal ornamental interventions.

From place values, green IDI have a highest value on place identity. Ornamental IDI have biggest variety of different values while functional IDI are mostly valued because their functionality and ability to create liveability in the city. Both men and women find informal green design interventions the most significant type of creating place identity.

Social value of informal design interventions is most significant - 9 different social values were mentioned by selection. Green IDI are associated with 8 of them, ornamental and functional both with 7. The most significant social values are community (mostly associated with functional IDI, less ornamental and green design elements), place attachment (mostly associated with green IDI, less ornamental design elements) and empathy (mostly associated with functional IDI, less green design elements).

At the usage part only, informal functional types are mentioned, probably because of the wording, because informal green and ornamental types are not directly "usable", they are used in different way - exploring during walking, taking photos or working in the garden, or marvelling the flowers and bugs etc.

45 % of selection have created some informal design interventions, 42 % have not created any informal design and 21 % have supported other creators. All 3 types of informal design have represented, plus some unspecified place activism.

88 % finds its ideal if formal and informal design would work together in balanced symbiosis, 37 % mentioning the important role of professionals to fulfil that goal.

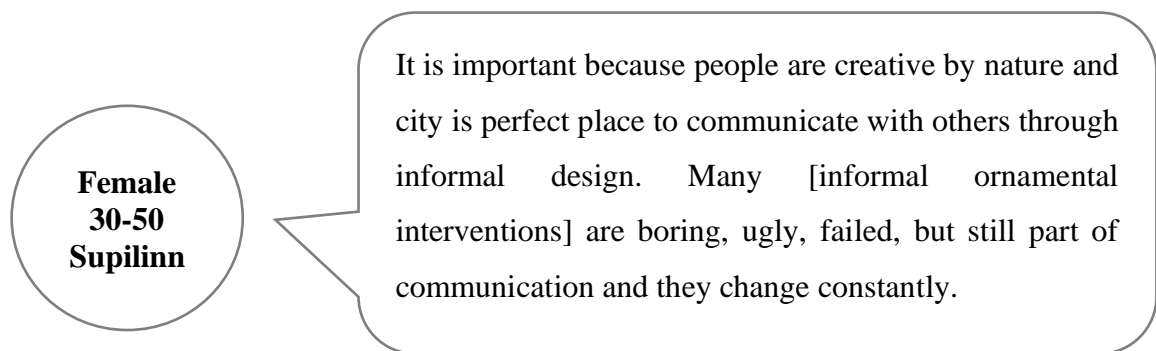
5. DISCUSSION AND CONCLUSION

5.1. The meaning and values of informal design in Tartu public spaces

The aim of this study was to find out the variety and spatial patterns of informal design interventions created by citizens in the bottom-up manner and understand how these interventions are perceived by others citizen. For that three research questions were stated. First, **what types of informal design interventions can be defined in Tartu?** Tartu is colourful city with variety of informally created design. The study revealed that informal design interventions in Tartu public space are not tactical but rather created to meet the individual need. Informal design interventions in Tartu can be divided to three: ornamental, functional and green. Informal ornamental design elements are the ones that are not directly usable but decorate the public space. During the study was encountered: graffiti, paintings, sculptures, posters, stickers etc. Informal functional design interventions are directly usable. They are listed: seating, meetingpoints, street library, street pantry, shelter, paths, access to water, apple crates, signs. Informal green interventions use plants as materials. These are: flowerbeds, gardens, potted street gardens.

Two big studies mentioned at the literature review had both their own categories to differ informal design interventions. While Krajewski (2011) found lots of animal related, religious and festive interventions in Warsaw, I found basically nothing of the sort in Tartu. Except a bird feeder at public park. This can be explained with cultural differences of Poland and Estonia - while the first one is connected with strong Catholic believes as part of the identity, the other one is officially non-religious country. Douglas (2018 p.32) have sorted

his founding's into categories spontaneous streetscaping, aspirational, renegade renewal and left out street art entirely. He has researched street art previously (Douglas 2015). In case of compact city like Tartu, street art has important role of serving like IDI, as marks of other citizens, landmarks or for place attachment. My survey showed that Tartu citizens value the ornamental IDI, often reacting to it with great emotions and reclamation mark. It is also the biggest group of IDI found in near sight of streets. Paintings in the electrical enclosure are becoming symbolise some areas in Tartu, yet I didn't encounter similar intervention in any recorded material. Like literature reviled (Conklin 2012), tagging and other marginal small-scale graffiti is valued least and bigger, colourful pictures are found more beautiful, that is also in Tartu. Worth mentioning here is the temporal character of such interventions that helps to tolerate them better.



The common line of IDI created in Tartu correlates with literature - they verify the right to the city in practice (Douglas 2018; Iveson 2013). While Douglas stressed the *problem-solving* and looked the whole DIY topic from tactical point of view, this seems not to be the case in Tartu. According to presented study, not many informal interventions were to make streetscape better. Perhaps this knowledge has not yet reached to here or perhaps it is because our active city government facilitates tactical projects inspired from other countries. In Tartu informal seating was mostly found from parks and from informal recreational paths at riverside, not at public bus stops. No traffic related signs were found - informal signs were informational for biodiversity, or personal advertising of looking job or missing pets. No activity as official advertising removing.

The functional IDI found in Tartu seems to be a response to poor policy and lack of facilitation like proposed in the literature (Douglas 2018; Lydon 2012; Iveson 2013), but in most cases in rather vague form, they do not force the City Government to make changes, rather solve problems locally being a sort of "prothesis" of official planning and design

overlooks as Krajewski (2011) called it. Bolder approach can be encountered not in central city, but in dwelling quarters in city edges where lack of pedestrian sidewalk is often solved by DIY urbanism.

Urban greenery informal interventions in Tartu is not encountered in unused plots in most cases, their density is biggest actually around the apartment blocks with irregular planning pattern where the appearance of the place is public and no professional design have ordered by housing association. The area has been overlooked by city and planning officials. Another common type are potted street gardens in front of the porticos at the places where the facade opens directly to the sidewalk and occasional flowers and bushes planted at the street green lane. During the study author didn't encounter any tree bed gardens that were mentioned at the literature (Baudry 2014) as common type of some cities, nor any real guerrilla approaches like planted potholes or de-asphalting.

Informal design interventions in Tartu are:

- individualistic right to the city, not tactical
- responding to lack of facilitation, but in modest way
- broadly divided into three groups: 1) ornamental; 2) functional; 3) green
- peculiar to Tartu: apple crates, painted electrical enclosures

Second research question was **where these interventions are created?** Study revealed that informal design interventions are not directly related with any district or LCA unit. Informal ornamental and functional design interventions are most commonly at the street or in public park. Informal green interventions are most common around the apartment block housing or at street green lane. Vast amount of IDI is gathered in more active parts of the city.

Dwelling areas of the city are very different from appearance of IDI. The new development at city edges have no signs of IDI whatsoever, if not mention the maintenance of surrounding urban forest stand in some places. Districts (see also LCA in Appendix 2) with private housing all have gardens belonging to the house, that probably explains the lack of IDI in public space - first, the main public space in these areas are low speed local street and second, people experiment in their gardens and yards. Still, it is worth to mention, that in Supilinn is relatively more ornamental IDI than in other districts. While Krajewski (2011) pointed out

that in Warsaw IDI are more at the outskirts of the city, in Tartu informal interventions are gathered around city centre, leaving outskirts practically empty.

Informal design interventions distribute in public space:

- unevenly
- mostly at street or in public park
- at more active parts of city
- informal flowerbeds are related with certain type of architecture

Third question was **how do Tartu inhabitants notice, use, and value informal design interventions?** Most of public space users do notice and use informal interventions. For some, the notion is not on the level to difference informal and formal design.

Informal design interventions are well valued by people mostly because of their category: function, ornamental or green. Community feeling and communication with other people is stated as important quality of public space (Gehl, 2015 pp.19-29) Presented study supports this understanding - these qualities are most valued in perception of all types of IDI in public spaces, too. Passive communication and visible marks left from other people are valued just the same as active communication or acting out together. Community feeling is one of the most important value in this study. Community offers security, informal design elements at the area shows the inhabitants interest and care towards their environment. Shearing helps to reduce waste of resources and at the same time help people in need.

Social projects, like street libraries and pantries, verification in Estonia need another research, in this study they are equally valued as act of empathy a responsible use of resources by citizens. At the same time, many respondents claimed, they don't use them themselves but see them important to somebody else.

Those who are not creators of IDI themselves, do notice, value and are willing to support creators. Common opinion is that formal city is sterile, grey and uninteresting and even depressing, especially block housing areas and big traffic lines. A level of entrustment towards professional projects was expressed to some extent.

Unexpectedly popular informal design element is apple crate located at the street seasonally. This common is triggered by many apple gardens still existing in dwelling districts like Supilinn, Tähtvere, Vaksali and Karlova and the short shelf life of summer apples.

Other studies (Douglas 2018; Iveson 2013) have shown that DIY interventions are individualistic and their creators, even if acting in daylight prefer anonymity. That might be so from creator's perspective, but in compact city like Tartu it is usually known who's behind something, and anonymity is actually hard to keep. Even if not meant to be for self-publishing, news reporters hunting sensations will find creators like Kairo or others. The fact that our IDI creators are not actually anonymous shows some degree of legalization of the IDI. If officials would have slightest interest about the projects it would be really easy to follow the author. Then again, people in my study actually mentioned that they would like to do IDI if the legal issues would be clearer, because they don't want to break the laws. Similar trends were in the literature (Douglas, 2018 pp.25-26; Pagano, 2013). DIY urbanism is criticized by leading to gentrification, tourism and not being actually democratic (The Streets Plans Collaborative, Pagano, 2013). In case of Tartu tourism is more related with ornamental type of IDI, as tours have offered to see street art and postcards are sold as souvenirs. The study showed that people's opinion of block housing areas is improved if there are some flowerbeds around, but it is unclear whether it actually influences gentrification. Block housing area still is with somewhat negative image in the eyes of citizens like in the previous studies by Tamm (2014) and Tartu ja Tartlased 2018. My study suggest that informal green interventions help to reduce that image, as people brought out positive emotions and place attachment related to flowerbeds, also the aspect of offering activity to elderly. However, this needs more thorough research as well as the possibility that maintaining flowerbeds in public space may actually increase the stress level like Afrad and Kavazoe (2020) proposed.

As for lack of democracy, it does not seem to bother people in Tartu, majority of the respondents in my study felt overall positive about IDI, some even expressed the gratitude towards creators. Violation of private property was the problem brought out, but also concerns about aesthetical look and therefore their suitability to public space. The poor aesthetic or quality can shade the good intention of creator. For some people it relates with homeless people and other marginal groups of society, especially elements found from riverside or more remote areas of the park. Even if artistic and aesthetic level of design is

not up to personal taste, most of my respondents expressed tolerance towards them and perceived unsuccessful solution as needed breeding ground for better solutions.

Informal design interventions are important because:

- they associate with positive emotions: excitement, inspiration, marvel, joy.
- they carry place values: place identity, liveability, aesthetics, changeability, functionality, strategy
- they carry social values: community, space democracy, place attachment, authors value, creativity, security, sustainability, empathy, health

Citizens as informal design interventions users:

- would like to see IDI encouraged by officials
- have doubts about professional projects
- expects informal and formal projects exist together in balanced symbiosis

5.2. Conclusions

Official planning and participation do not always reach to meet every citizen's needs, or are too time and energy consuming. In that case inhabitants claim their right to the city through small quick creative acts - informal design interventions. Tartu is alive and diverse city with collection of creative people. This study proved that there is significant amount of informal design interventions in Tartu public spaces, however, they are not tactical improvements with a sight of long-term vision, but rather quick affordable fix of individual needs. While some informal interventions are similar to projects encountered in internet and spread globally, like street libraries, street pantries or potted street gardens, others are peculiar to Tartu. Painted electrical enclosures, seasonal apple crates at the streets or snow sculptures at the park are all important elements of adding interest, colour and liveability to city and influencing citizens daily routines. Although they might seem trivial and negligible the study reviled that many people do value such interventions. Informal design interventions are associated with several positive emotions, like excitement, joy and marvel. They carry both, social and place values. They are important to people as helping connect the city with its citizens, creating place attachment, community feeling, security, or just please the eye.

People care about the loss of the informal design interventions, too. Without such intervention's city would be found sterile, grey and boring. Majority of people sees the ideal public space design as combination of formal and informal design approach and expect the informal design to be encouraged and legalized more by official level.

This study offers an insight to perception of Tartu bottom-up creations and gives professional urban planners and landscape architects the opportunity to think what kind of impact such small things have. Hopefully it eventually helps to improve participatory design approach and revalue public space affordances.

5.3. Limitation of the study

The biggest limitation of this study were restrictions of COVID-19 pandemic and total lockdown at spring 2021, due to which it was complicated to reach to the selection of people, especially older age group. Spreading online questionnaires in social media inclines results more positive in a scale of value. In social media researcher can't choose the selection of people, but selection of people chose to answer the questionnaire because they are more than average interested about the topic. If question random selection of people at the streets, the results may vary.

Informal design layer in urban context is always changing, studying it during the longer time period some interventions are not possible to revisit due they temporal nature. The scale of IDI requires more detailed study with a broad team, however, the presented study set up the scene for further exploration.

5.4. Needs for further research

While this study was meant as base research to collect the understanding of informal design interventions in Tartu there is need to study opportunities to citizens participation in really local scale and practical way more closely. One suggested research material would be the phenomenon of informal flowerbeds around block houses with irregular planning pattern the unique cultural and historical background and the future of such rustic activities in urban context is worth to put in the focus.

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ÜLDKOKKUVÕTE

Omaalgatuslikud kujunduselemendid Tartu avalikus ruumis

Ametlik linnaplaneerimine ja kaasamise protsessid jäävad tihtipeale inimestele kaugeks, olles liiga aega- ja energiat nõudvad. Sel juhul täidavad linlased oma vajadused kiiresti ajutiste loominguiliste omaalgatuslike projektidega. Tartu on mitmekülgne rikkaliku kultuuriga kompaktne linn, tuntud ka kui haridus- ja innovatsioonilinn. Seetõttu on põhjust eeldada teatava hulga omaalgatuslike kujunduselementide olemasolu.

Käesoleva töö esimeses osas pildistati 172 erinevat omaalgatuslikku kujunduselementi Tartu avalikus ruumis ja vaadeldi nende paiknemist maastikukarakterites. Need elemendid jagunesid kolme kategooriasse: ornamentaalsed, funktsionaalsed ja taimepõhised sekkumised. Ornamentaalsed sekkumised on kaunistava iseloomuga ega ole otseselt kasutatavad, kuid on olulised suhtlemisvormina, maamärkidena ja paiga vaimu kandjana. Funktsionaalsed sekkumised on otseselt kasutatavad, nagu nt. pingid, lõkkekohad, varjualused. Taimepõhised sekkumised kasutavad materjalina taimi, sellesse kategooriasse kuuluvad nii isetehtud lillepeenrad kortermajade ümber ja tänava haljasribadel kui ka pottidesse istutatud taimed tänavaruumis. Antud 172 elementi jagunesid linnaruumis ebaühtlaselt ega ole seotud kindla linnaosa või maastikumustriga. Omaalgatuslikud lillepeenrad on seotud pigem kindla arhitektuuriga - vabaplaneeringuga korterelamu, mille vahetut ümbrust pole professionaalselt kujundatud. Uurimus kinnitab, et Tartu avalik ruum on täis mitmesuguseid omaalgatuslikke kujunduselemente, kuid need pole kuigi taktikalised ega tulevikku vaatavad, vaid lähtuvad pigem indiviidi isiklikest vajadustest.








Uurimuse teine osa keskendub linnaelanike suhtumisse omaalgatuslikkesse kujunduselementidesse avalikus ruumis ja selles osales 62 Tartu elanikku. Uurimismeetod oli avatud vastustega veebiküsimustik, milles olid välja toodud omaalgatuslike kujunduselementide näidispildid varemalt kogutud fotomaterjali ja loodud tüpoloogia alusel. Mõned neist projektidest on internetist tuntud ja maailmas levinud, nagu tänavaraamatukogud ja toidujagamiskapid, kuid teised on omased just Tartule: maalitud elektrikapid, hooajalised õunakastid tänavatel ja lumeskulptuurid parkides lisavad kõik








linnaruumile värvi, omapära ja mitmekülsust ning mõjutavad linnarahva igapäevaseid tegemisi. Nad võivad tunduda tühised ja tähtsusetud, kuid antud uuring näitab, et Tartu elanikud panevad tähele, kasutavad ja väärtustavad omaalgatuslikke kujunduselemente kolmel põhjusel: need elemendid kannavad endas kohapõhiseid väärtusi, sotsiaalseid väärtusi ja tekitavad häid emotsioone. Omaalgatuslikud kujunduselemendid on olulised kui kogukonna sidujad, paiga vaimu kandjad, turvatunde loojad ja lisaks lihtsalt ilusad ning hea tuju loojad. Ka selliste elementide kadumine linnaruumist läheb inimestele korda - ilma omaalgatuslike kujunduselementideta peetakse linna steriilseks, halliks ja igavaks. Enamus uuringus osalenud inimestest näeb omaalgatuslikke kujunduselemente täiendava osana professionaalsest kujunduslahendusest.








Linnaelanikud ootavad, et linnaplaneerijad ja linnavalitsus arvestaksid omaalgatuslike kujunduselementide loojate soovidega ja julgustaksid rohkem sedasorti sekkumist linnaruumi.

APPENDICES








APPENDIX 1. Table of informal design interventions in Tartu








nr	PICTURE	IDI	public space	TYPE
1		apple crate	street	functional
2		meeting point	urban void	functional
3		painting	clearance	ornamental
4		graffiti	park	ornamental
5		path	park	functional
6		street art	under bridge	ornamental
7		sign	street	functional








nr	PICTURE	IDI	public space	TYPE
8		meeting point	park	functional
9		graffiti	street	ornamental
10		painted el. box	street	ornamental
11		street art	street	ornamental
12		bench	park	functional
13		street art	street	ornamental
14		painted el. box	under bridge	ornamental

nr	PICTURE	IDI	public space	TYPE
15		street art	street	ornamental
16		barrier, path	block housing area	functional
17		path	empty plot	functional
18		path	empty plot	functional
19		apple crate	street	functional
20		apple crate	street	functional
21		graffiti	street	ornamental








APPENDIX 1. Table of informal design interventions in Tartu





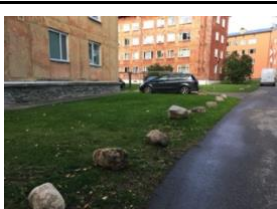
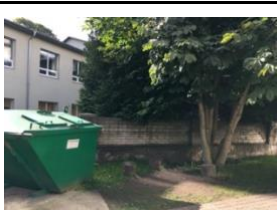
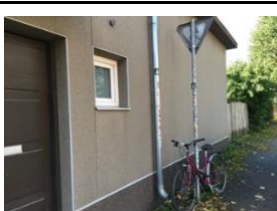
nr	PICTURE	IDI	public space	TYPE
22		street art	street	ornamental
23		graffiti	parking lot	ornamental
24		library	street	functional
25		path	street	functional
26		street art	street	ornamental
27		panited el box	recreational path	ornamental
28		barrier	street	functional








nr	PICTURE	IDI	public space	TYPE
29		barrier	street	functional
30		street art	street	ornamental
31		painted el. box	street	ornamental
32		street art	street	ornamental
33		decorated fence	street	ornamental
34		painted el. box	street	ornamental
35		street art	street	ornamental

nr	PICTURE	IDI	public space	TYPE
36		painted el. box	play ground	ornamental
37		street art	street	ornamental
38		graffiti	street	ornamental
39		graffiti	street	ornamental
40		painted el. box	street	ornamental
41		painted el. box	street	ornamental
42		street art	street	ornamental








APPENDIX 1. Table of informal design interventions in Tartu




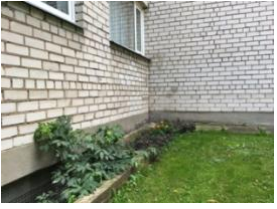



nr	PICTURE	IDI	public space	TYPE
43		path	street	functional
44		parking lot	unused plot	functional
45		graffiti	public green space	ornamental
46		path	public green space	functional
47		path	public green space	functional
48		sidewalk	street	functional
49		sidewalk	street	functional








nr	PICTURE	IDI	public space	TYPE
50		sidewalk	street	functional
51		sidewalk	street	functional
52		street art	street	ornamental
53		apple crate	street	functional
54		barrier	block housing area	functional
55		meeting point	block housing area	functional
56		stickers	street	ornamental

nr	PICTURE	IDI	public space	TYPE
57		street art	street	ornamental
58		street art	street	ornamental
59		graffiti	street	ornamental
60		street art	unused plot	ornamental
61		poster	street	ornamental
62		garden	street	green
63		potted street garden	street	green





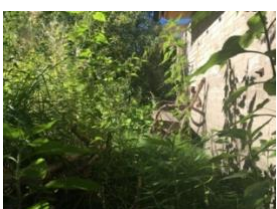
APPENDIX 1. Table of informal design interventions in Tartu







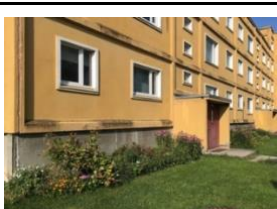
nr	PICTURE	IDI	public space	TYPE
64		sign	street	functional
65		garden	street	green
66		flowerbed	block housing area	green
67		flowerbed	block housing area	green
68		flowerbed	block housing area	green
69		flowerbed	block housing area	green
70		flowerbed	block housing area	green


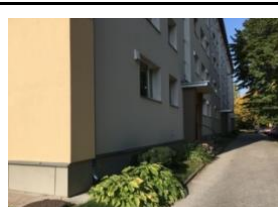
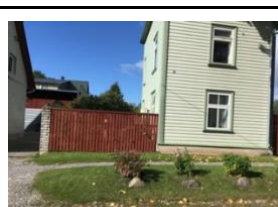


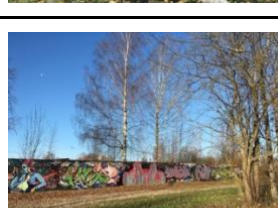

nr	PICTURE	IDI	public space	TYPE
71		flowerbed	block housing area	green
72		seating	block housing area	functional
73		flowerbed	block housing area	green
74		flowerbed	block housing area	green
75		street art	public building	ornamental
76		street art	apartment house	ornamental
77		street art	street	ornamental

nr	PICTURE	IDI	public space	TYPE
78		pet memorial sculpture	street	ornamental
79		flowerbed	street	green
80		flowerbed	street	green
81		flowerbed	street	green
82		flowerbed	street	green
83		painted el. box	street	ornamental
84		flowerbed	street	green








APPENDIX 1. Table of informal design interventions in Tartu








nr	PICTURE	IDI	public space	TYPE
85		flowerbed street art	unused polt	green ornamental
86		sign	street	functional
87		painted mailbox	street	ornamental
88		bushes	street	green
89		potted street garden	street	green
90		graffiti	unused building	ornamental
91		garden, bench	unused plot	green








nr	PICTURE	IDI	public space	TYPE
92		garden	block housing area	green
93		flowerbed	block housing area	green
94		flowerbed	block housing area	green
95		flowerbed	block housing area	green
96		flowerbed	block housing area	green
97		flowerbed	block housing area	green
98		flowerbed	block housing area	green

nr	PICTURE	IDI	public space	TYPE
99		flowerbed	block housing area	green
100		flowerbed	block housing area	green
101		flowerbed	street	green
102		street art	street	ornamental
103		street art	park	ornamental
104		graffiti	river shore	ornamental
105		meeting point with fireplace	river shore	functional








APPENDIX 1. Table of informal design interventions in Tartu








nr	PICTURE	IDI	public space	TYPE
106		reflector	park	functional
107		snow sculpture	park	ornamental
108		path	river	functional
109		meeting point with fireplace	park	functional
110		street art	park	ornamental
111		meeting point	park	functional
112		street art	river bank	ornamental








nr	PICTURE	IDI	public space	TYPE
113		street art	river bank	ornamental
114		graffiti	urban void	ornamental
115		street art		ornamental
116		sticker	urban void	ornamental
117		sticker	bridge	ornamental
118		sidewalk	street	functional
119		painted el box	street	ornamental

nr	PICTURE	IDI	public space	TYPE
120		sign	street	ornamental
121		bird feeder	park	functional
122		sticker	park	ornamental
123		library	urban void	functional
124		sign	park	functional
125		flowerbed	block housing area	green
126		graffiti	park	ornamental








APPENDIX 1. Table of informal design interventions in Tartu

nr	PICTURE	IDI	public space	TYPE
127		painted el. box	beach	ornamental
128		snow sculpture	sportspark	ornamental
129		painted el. box	recreational path	ornamental
130		street art	park	ornamental
131		painted el box	park	ornamental
132		pantry	street	functional
133		library	street	functional








nr	PICTURE	IDI	public space	TYPE
134		street art	street	ornamental
135		street art	street	ornamental
136		street art	street	ornamental
137		flowerbed	block housing area	green
138		flowerbed	block housing area	green
139		flowerbed	block housing area	green
140		flowerbed	block housing area	green

nr	PICTURE	IDI	public space	TYPE
141		flowerbed	block housing area	green
142		flowerbed	block housing area	green
143		flowerbed	block housing area	green
145		flowerbed	block housing area	green
146		flowerbed	block housing area	green
147		flowerbed	block housing area	green
148		flowerbed	block housing area	green




APPENDIX 1. Table of informal design interventions in Tartu

nr	PICTURE	IDI	public space	TYPE
149		flowerbed	block housing area	green
150		flowerbed	block housing area	green
151		flowerbed	block housing area	green
152		flowerbed	block housing area	green
153		flowerbed	block housing area	green
154		flowerbed	block housing area	green
155		flowerbed	block housing area	green

nr	PICTURE	IDI	public space	TYPE
156		flowerbed	block housing area	green
157		flowerbed	block housing area	green
158		flowerbed	block housing area	green
159		flowerbed	block housing area	green
160		flowerbed	block housing area	green
161		flowerbed	block housing area	green
162		flowerbed	block housing area	green

nr	PICTURE	IDI	public space	TYPE
163		flowerbed	block housing area	green
164		painted el. box	parking lot	ornamental
165		street art	under bridge	ornamental
166		street art	street	ornamental
167		street art	street	ornamental
168		street art	street	ornamental
169		shelter	river	functional

APPENDIX 1. Table of informal design interventions in Tartu

nr	PICTURE	IDI	public space	TYPE
170		pier	river	functional
171		flowerbed	block housing area	green
172		flowerbed	block housing area	green

APPENDIX 2. Landscape Character Assessment

Taking under consideration building type and density, street characteristics and urban greenery together with wastelands, 10 different landscape character units were identified in Tartu (figure 1).

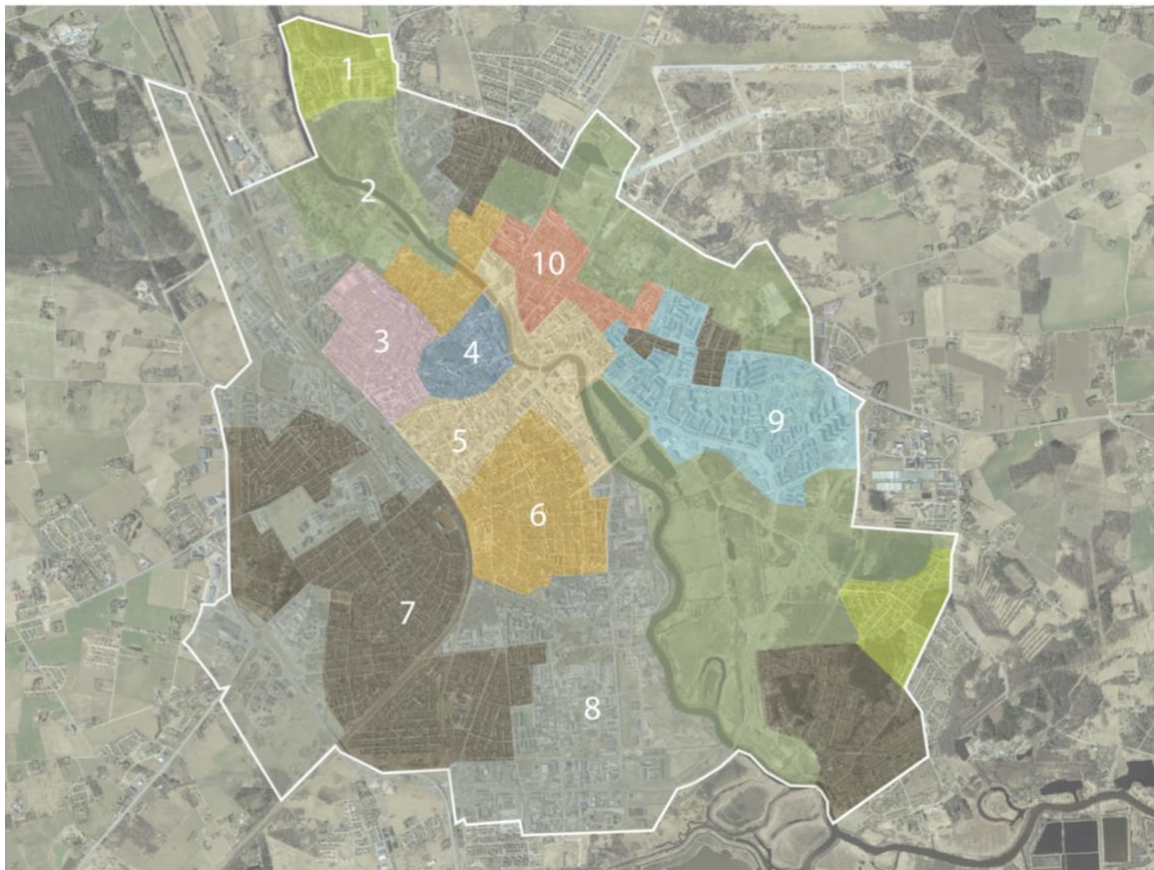


Figure 1. Map of LCA of Tartu. Numbers at units corresponds to descriptions follow (Base map: Maa-amet).

1. Airy modern surrounded by natural forest-stand (figure 2)

Relatively new development where modern 1-2 stories private houses are situated with regular spacing, sparse considering city context. Most of houses are white "new villas" with heterogeneous windows placement. Streets are asphalted, sidewalks with stone pavement but rather narrow. Inside the quarter is natural-characteristic green areas between the plots. Plots themselves are spacey and bleak, but area around development have big trees. Plots are bordered with chainlink fence or young thuja hedges, most of the gardens have manicured lawns.

APPENDIX 2. Landscape Character Assessment



Figure 2. Modern white villas with manicured lawns and chainlink fence.

Public spaces in the area: streets, natural-character forest stand.

2. Natural low bushland and meadow with strong recreational feeling (figure 3)

This character is mainly close to the river Emajõgi, but also at the city border where new development has not yet started. No regular building layer, streets are either transit-type or recreational paths or very informal pedestrian paths. Greenery consist all types of urban wastelands but also low and wet natural bushland, meadow. At some place's big trees and natural urban forest can be encountered.



Figure 3. Recreational path and wet meadow.

Public spaces in the area: urban wasteland, arboretum, sports park, riverbanks, beaches, recreational areas.

APPENDIX 2. Landscape Character Assessment

3. *Functionalistic with lush gardens* (figure 4)

Vast majority of housing in this unit is 2-3 stories functionalist stone houses, with regular window spacing. Houses are in moderate distance from streets with big back yards. Plots are bordered with wooden picket fence or hedges. Streets are relatively wide, some with sidewalks, some without. Greenery consist private gardens where grows everything starting from apple trees to flowers and vegetables. Some streets are bordered with alley trees but many big trees are on the private property.



Figure 4. *Functionalistic style stone houses with lush gardens.*

Public spaces in the area: street, park

4. *Compact dense historical stone town* (figure 5)

Compact and dense area, houses are at street line next to each other in the square pattern, having courtyards instead of gardens. Buildings are historical stone houses up to 4 stories, in light colours. Streets are rather narrow with even narrower sidewalks, some have stone pavement. Not much greenery around houses, most of the courtyards are with hard surface. Few big trees except at the park.

APPENDIX 2. Landscape Character Assessment



Figure 5. Historical stone houses side by side, no greenery.

Public spaces in the area: streets, around public buildings, riverside, parks, squares.

5. Busy dense city (figure 6)

The high area of the city, 4-6 stories buildings are at the street line and next to each other, different area architecture and materials, mostly concrete, stone, glass. Some tall buildings. Wide streets for car, wide sidewalks for pedestrians. Big trees at the side of the streets, alleys, occasional green areas in-between housing, some yards, parks.

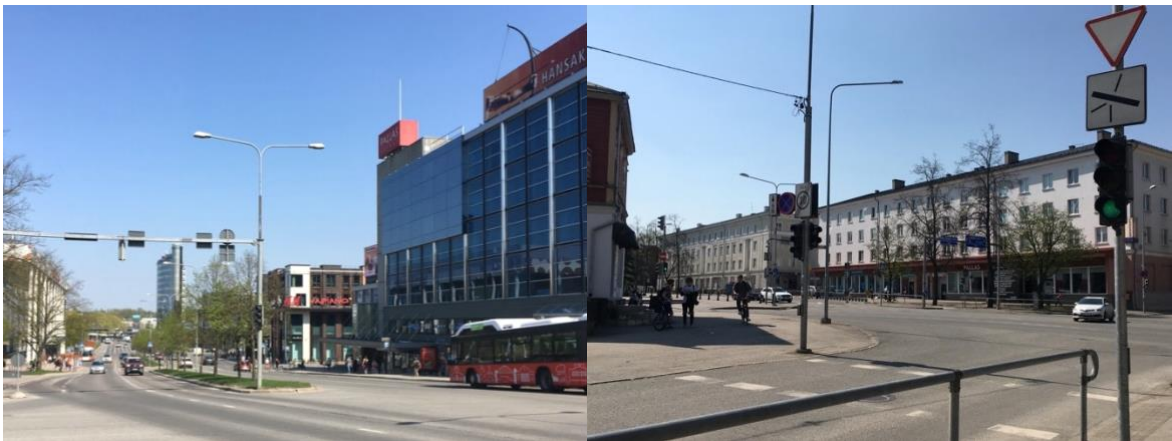


Figure 6. Stone and glass architecture, wide streets.

Public spaces in the area: streets, around public buildings, riverside, parks, parking plots, unused plots.

APPENDIX 2. Landscape Character Assessment

6. Historic wooden apartment housing with lush fenced gardens (figure 7)

Mostly historic wooden apartment houses, no more than 3 stories. Majority of houses are at street line, but many at the yards as well. Most plots are fenced with wooden picket fences. Streets are missing hard surface and sidewalks at some areas, but are hard surfaced and quite wide at others. Gardens are lush and spacey, there is everything - trees, bushes, flowers, vegetables.



Figure 7. Wooden apartment houses in street line with back gardens.

Public spaces in the area: street, unused plots, urban wasteland.

7. Garden city with small private housing and lush private gardens (figure 8)

Various styles and sizes private houses, mostly 1-2 stories, different colours but rather dark ones. Spacing is regular, plots next to each other, back gardens next to neighbours back gardens. Streets often rather narrow, without hard surface and sidewalks or asphalted but without sidewalks. Gardens are lush with lots of flowers, vegetables, bushes and trees, many plots have greenhouses or garden sheds. Plots are bordered with hedges, some alleys can occur, the overall impression is very green.

APPENDIX 2. Landscape Character Assessment



Figure 8. Small houses, big lush gardens.

Public spaces in the area: street and some urban forest stands.

8. Robust industrial (figure 9)

Buildings pattern is irregular, big and small industrial sites, warehouses, grazes, etc. Many parking lots and asphalt, few dwelling houses. Many plots are bordered with metal fences. Streets are wide, transit-type, hard-surfaced, sidewalks often separated with green lane. Greenery is mostly wastelands and natural grass, here and there some big trees or bushes, around the plots have wide green lanes.



Figure 9. Warehouses and other industrial buildings with big parking lots.

Public spaces in the area: street, empty plots, wasteland, urban voids.

APPENDIX 2. Landscape Character Assessment

9. Irregular planning concrete blocks with underused public green space (figure 10)

Big concrete block houses, up to 5 stories, built after 1970. Buildings spacing is irregular, houses without fences, with public green spaces in-between. The area has homogeneous look. Streets are wide, with sidewalks at both sides, asphalted parking lots in front of the houses. Green spaces between the houses have mostly manicured lawn, some big trees. Many houses have informal flowerbeds around the perimeter.



Figure 10. Big appartement block with irregular planning pattern.

Public spaces in the area: green space in-between the buildings, streets, parking lots, around public buildings.

10. Eclectic (figure 11)

Building pattern is rather irregular, all kind of different houses from different time with different materials and look. Privat houses are mixed with wooden and stone apartment houses, some have high plank fence in the street line. Overall look of the area is very eclectic. Various types of streets. Some big trees on the private properties, some hedges, some lush gardens, some empty yards.

APPENDIX 2. Landscape Character Assessment

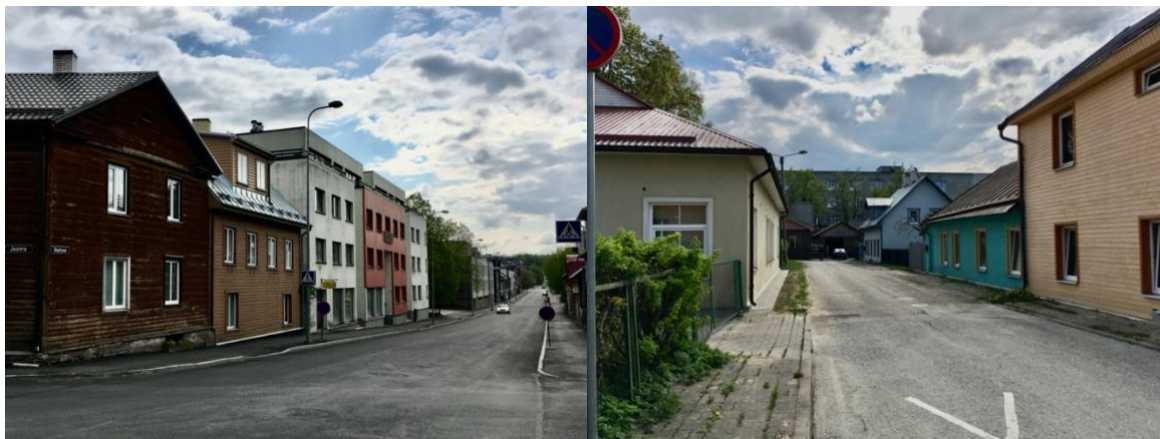


Figure 11. Area with different housing types from different era next to each other

Public spaces in the area: street

APPENDIX 3. Questionnaire "Omaalgatuslikud kujunduselemendid Tartus"



Omaalgatuslikud kujunduselemendid Tartus

See küsimustik on osa Maastikuarhitektuuri õppetooli magistritöö uurimusest Eesti Maaülikoolis. Uurimuse eesmärk on välja selgitada missugune on ise tehtud kujunduselementide väärtus linnaelanike jaoks ja missugune on elanike enda panus oma ümbruse kujundamisse. Palun vastake allolevale küsimustikule, see ei võta rohkem kui 10 minutit teie ajast.

Küsimustik on anonüümne, vastuseid kasutatakse magistritöös ja sellega seotud näitusel. Aitäh, et hoolite!

Sugu

- ☐ mees
- ☐ naine

Vanus

- ☐ noorem kui 18
- ☐ 18-30
- ☐ 30-50
- ☐ 50-70
- ☐ vanem kui 70

Millises Tartu linnaosas te elate?

Teie vastus

Avalik ruum on see osa linnast kuhu kõigil soovijatel on vaba ligipääs, olenemata omandivormist. Tartu linnas kuuluvad siia nt. tänavad, pargid, jõeäär, avaliku kasutusega hoonete ümbrused, avalikud parklad, kortermajade ümbrused ja kortermajadevahelised rohealad. Omaalgatuslikud kujunduselemendid on linnaelanike enda tehtud kujunduselemendid avalikus ruumis.

APPENDIX 3 Questionnaire "Omaalgatuslikud kujunduselemendid Tartus"

Tartu avalikus linnaruumis on mitmeid isetehtud kunstilisi elemente nt. maalingud, graffiti, skulptuurid, kudumisgraffiti jne. (vt. ka näiteid piltidelt). Kas nende olemasolu on teile oluline? Miks?



maaling



graffiti



värvilised kivid



kaunistus aial



plakat



hooajaline skulptuur

Teie vastus

Tartu avalikus linnaruumis on mitmeid isetehtud funktsionaalseid elemente nt. raamatukogukapp, toidujagamise kapp, kogunemiskohad, istumiskohad, lõkkekohad, varjualused jne. (vt. ka näiteid piltidelt). Kas peate neid oluliseks ja miks? Missuguseid neist olete ise kasutanud ja kui tihti?



raamatukogukapp



õunakastid sügisel



istumiskoht pargis



kohtumispäik pingiga



pink



varjualune

Teie vastus

APPENDIX 3 Questionnaire "Omaalgatuslikud kujunduselemendid Tartus"

Tartu avalikus linnaruumis, eriti kortermajade ümbruses on mitmeid isetehtud peenraid ja aiakesi (vt. ka näiteid piltidelt). Kuidas need mõjutavad Teie suhtumist kortermajade piirkonda? Kuidas nende kadumine muudab teie arvates linnaruumi?



Teie vastus

Kas Tartu linna avalikus ruumis peaks olema kohta omaalgatuslikule kujundusele või peaks avalikus ruumis olema projekteeritud maastikuarhitektuur? Miks?

Teie vastus

Kuidas teie ise olete osalenud Tartu linnaruumi kujundamisel? Miks?

Teie vastus

Tagasi

Saada ära

APPENDIX 4. Lihtlitsents lõputöö salvestamiseks ja üldsusele kättesaadavaks tegemiseks ning juhendaja(te) kinnitus lõputöö kaitsmisele lubamise kohta

Mina, **Elina Õunsaar**

sünniaeg 07.02.1981,

1. annan Eesti Maaülikoolile tasuta loa (lihtlitsentsi) enda koostatud lõputöö

Informal public spaces in Tartu: the role of small-scale local design interventions, mille juhendaja on Anna Wilczyńska,

1.1. salvestamiseks säilitamise eesmärgil,

1.2. digiarhiivi DSpace lisamiseks ja

1.3. veebikeskkonnas üldsusele kättesaadavaks tegemiseks

kuni autoriõiguse kehtivuse tähtaja lõppemiseni;

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3. kinnitan, et lihtlitsentsi andmisega ei rikuta teiste isikute intellektuaalomandi ega isikuandmete kaitse seadusest tulenevaid õigusi.

Lõputöö autor Elina Õunsaar
(allkirjastatud digitaalselt)

Tartu, 24.05.2021

Juhendaja(te) kinnitus lõputöö kaitsmisele lubamise kohta

Luban lõputöö kaitsmisele.

Anna Wilczyńska

24.05.2021

(allkirjastatud digitaalselt)